

**NEWS: TRIBUTES PAID
TO MARTINE FRANCK**



**PRE-LOVED CAMERAS
GUIDE TO SAVE YOU £££**

Saturday 8 September 2012

amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

ON TEST



AF-S NIKKOR 24-85mm

Low-cost standard zoom lens
with staggering sharpness

PAGE 57



AP EXPLAINS

PAGE 60

F/STOP: SCIENCE & ART

How apertures work, what they
do and their creative impact



VII PHOTO AGENCY

PAGE 25

YOUNG BLOOD

New recruits for conflict agency

SECOND-HAND

DIGITAL CAMERAS

Do you really need to buy new?



PAGE 43



£2.70

OLYMPUS

Your Vision, Our Future

NEW:
OM-D EVENTS
NATIONWIDE

THE BEGINNING OF THE NEW

OM-D: CREATE YOUR OWN WORLD

A new digital SLR era is about to begin. Digital SLRs, which simply replaced film with an imaging device, did not change significantly in terms of size, weight and user interface. The revolutionary, new mirrorless camera, the OM-D, has an exceptionally light and compact body. Its Electronic Viewfinder enables photographers to check the Art Filter effect, colour temperature and exposure levels in real-time. When shooting, you can instantly create a truly unique world and preserve it in exceptional quality. The world will be transformed from something you see to something you take part in. The OM-D is a groundbreaking, new digital interchangeable-lens camera, perfect for people who want to take part, create, and share.



OM-D
OLYMPUS OM-D

Contents

Amateur Photographer For everyone who loves photography

WHEN is a camera phone a phone camera? Is it about the name, or the way the device is used? I have three mobile phones, one of which I have never made a call on, and another that has made and received no more than ten. These two are principally small slim cameras that are loaded with some really smart editing features and the ability to fire one of my efforts online within a moment or two of me taking it. My usual cameras have quite limited post-capture editing, but on these phones, as with my PC, I can download the editing suite I prefer that has the tools and flexibility to suit what I want to do. And if I were clever enough I would be able to write my own applications for it and share them with others.

DSLRs and compact cameras are extremely old fashioned in comparison. It is great to see surprisingly enterprising Nikon adopting the mobile phone Android operating system in its latest compact, the S800c, and nice to see the company so ahead of the game (see page 5). Open, shared, flexible and feature-packed operating systems are the way forward, as Nokia is finding out. And not just for mobile phones and compact cameras. Apps for CSCs and DSLRs are way behind schedule.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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**Samsung
NX1000** with
Wi-Fi compatibility



49 SAMSUNG NX1000

Samsung's entry-level compact system camera costs less than its counterparts, but still packs a 20.3-million-pixel sensor and Wi-Fi compatibility. Tim Coleman tries it out

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Is Nikon attempting to ease the passage of enthusiasts into its professional DSLR system with its new budget full-frame lens?

Richard Sibley finds out whether the 24-85mm does justice to the cameras



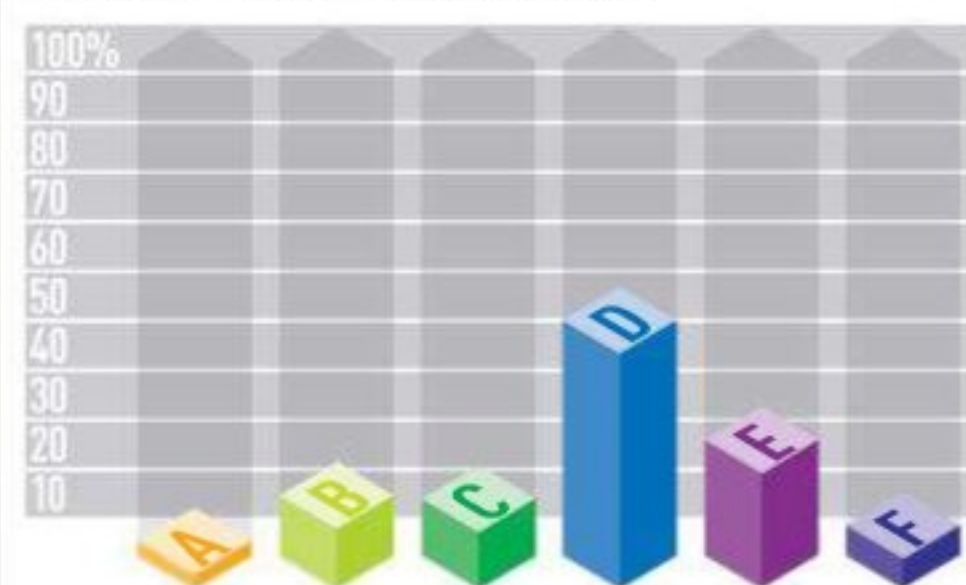
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AP's photo-science correspondent, Professor Bob Newman, looks at how the size and shape of the aperture affects depth of field, bokeh and composition

THE AP READERS' POLL

IN AP 18 AUGUST WE ASKED...

How much black & white do you create?



YOU ANSWERED...

A All my work is in black & white	2%
B More black & white than colour	12%
C About 50/50	11%
D More colour than black & white	47%
E I never shoot black & white	23%
F I never shoot black & white but want to start	5%

THIS WEEK WE ASK... Would you like an Android or iPhone-type operating system in a DSLR?

VOTE ONLINE www.amateurphotographer.co.uk

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The exhibition Women and Children First is currently on show on the Isle of Wight. Photographer Dorothy Bohm and her daughter Monica Bohm-Duchen, one of its curators, discuss the show with Stevie Ella-Keen

25 BRIGHT NEW TALENT

As the VII Photo Agency welcomes four new members to its mentoring programme, Gemma Padley talks to the photographers about their ambitions



New photo
agency
members talk
about their
ambitions

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© DAZI NAFIS AHMED/VII MENTOR PROGRAM

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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• Photographers mourn Magnum ace • Wife of Cartier-Bresson dies

PHOTOGRAPHERS PAY TRIBUTE TO MARTINE FRANCK

THE PHOTOGRAPHY world has paid tribute to renowned Magnum Photos photojournalist Martine Franck, who has died aged 74.

Born in Belgium in 1938, Franck grew up in the US and England and was married to French photojournalism legend Henri-Cartier Bresson, who died in 2004. The pair had first met in 1966, marrying four years later.

Magnum Photos president Alex Majoli said: 'Martine was not only an incredibly talented photographer, she was also a dear friend and colleague to us and an inspiration to many.'

'Magnum has lost a point of reference, a lighthouse, and one of our most influential and beloved members with her death.'

Martine took many portraits of artists and writers, including a noteworthy series of women for *Vogue*, states Magnum's website: 'She undertook more far-reaching work for the French Ministry of Women's Rights in 1983.'

Among the first to pay tribute was fellow Magnum Photos photographer and friend David Hurn, who has known Martine since she joined the agency over 30 years ago.

David said: 'Martine represented the best of what Magnum was set up to be. She was an elegant, dignified and honest person and, of course, a tremendous photographer.'

'She just had that thing that is a legacy of Magnum – trust and honesty. She reeked of that, fought for it and symbolised it.'

'This was what Magnum was built on

and she was a shining example of that: photography other people trusted in.'

A key element of this trust, believes David, is the unaltered photograph – compromised once image manipulation software such as Photoshop is used to alter the original shot.

Royal Photographic Society director general Michael Pritchard said: 'Martine Franck was able to work with her subjects and bring out their emotions and record their expressions on film, helping the viewer understand what she had seen in person.'

'Her images were always empathetic with her subject.'

He added: 'Although Franck partly lived in the shadow of her husband Henri Cartier-Bresson, her own work was distinctive and she was instrumental in preserving Cartier-Bresson's legacy and values through the Henri Cartier-Bresson Foundation.'

CHILDHOOD INTEREST IN ART

Martine's interest in photography stemmed from a childhood interest in art. When she was 26, a cousin lent her a Leica rangefinder for a trip to China and Japan.

Martine used cameras, including a Leica M3 and M6, before moving on to an M8 digital rangefinder.

Speaking to AP's David Clark in 2007, Martine said: 'I didn't have an instant rapport with the camera. I had to work at it. I was quite a shy young woman and I didn't dare to really get in close. It took me a while to do that.'



© HENRI CARTIER-BRESSON/MAGNUM PHOTOS

Martine Franck, one of Magnum Photos' 'most influential and beloved members'

Martine studied art history in Spain and France, and worked at *Time Life* in Paris as a photographer's assistant.

After joining the Vu Photo Agency, she contributed to the founding of the Viva agency in 1972.

Franck became a full member of Magnum Photos in 1983. She had been suffering from bone-marrow cancer, which was diagnosed in 2010, according to *The Guardian*. She died on 16 August.

Majoli added: 'Her wisdom, wit and intelligence will be missed immensely by all of us. Goodbye, Martine.'

SNAP SHOTS

● AP subscribers may still have time to bid for camera gear in an online auction hosted by the administrator for former photo chain Jacobs. Hundreds of thousands of pounds' worth of Jacobs photographic equipment will be sold as part of an online auction of stock, set to end at 10.30am on 4 September. DSLR cameras and lenses make up most of the £1/2m assets to be sold off. Visit www.joneslanglasalle.co.uk.

● The London Photograph Fair takes place on 9 September. Billed as a premier event for collectors, it will focus on 19th and early 20th century images but also include contemporary work, as well as photobooks. It takes place at The Holiday Inn, Bloomsbury, London WC1N 1HT. Entry costs £3. Visit www.photofair.co.uk.

NIKON SHOWS ANDROID COMPACT CAMERA

NIKON has announced a Wi-Fi-enabled compact camera powered by the Android operating system, meaning users can download any of the 500,000 applications available on Google Play.

Allowing users to access photography editing, apps and games, for example, the Coolpix S800c becomes a 'fully fledged entertainment centre', says Nikon.

Priced £379.99, the Coolpix S800c is due to go on sale on 27 September, and will allow users to edit and post images directly to the internet and social-media sites.

Features include a 16-million-pixel, 1/2.3in sensor, 25–250mm [35mm equivalent] lens and 3.5in, 819,000-dot-resolution OLED screen, built-in GPS, backlighting HDR and a top burst rate of 8.1fps.



Do you have a story?

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APNews

A week of photographic opportunity

PHOTODIARY

Wednesday 5 September

EXHIBITION All I Want Is Out of Here by 18 Royal College of Art photography students, until 15 September at October Gallery, London WC1N 3AL. Tel: 0207 242 7367. Visit www.octobergallery.co.uk. **DON'T MISS** Evening Garden Walk – a tour of ancient gardens (7-9pm, cost £5) at Godolphin, Helston, Cornwall TR13 9RE. To book call 01736 763 194. Visit www.nationaltrust.org.uk.



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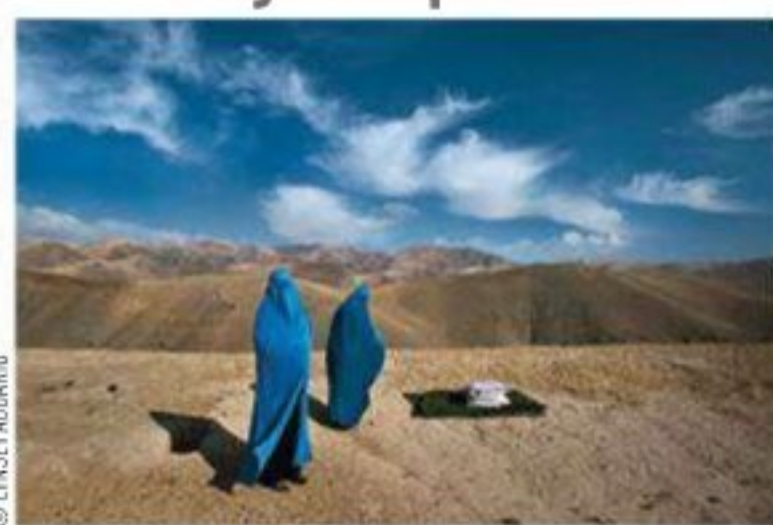
Thursday 6 September

EXHIBITION Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk. **DON'T MISS** Digital Photoshoot workshop with photographer Bryan Webb. Review of images the next day at A La Ronde, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk.

Friday 7 September

DON'T MISS Blackpool Illuminations features 10km-long spectacle on 100th anniversary of thousands of lights on the promenade. Visit www.blackpool-illuminations.net. **EXHIBITION** Early Photographic Works by Daniel Meadows, until 8 September at Ffotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.fffotogallery.org.

Saturday 8 September



© LYNSEY ADDARIO

EXHIBITION Veiled Rebellion: Women in Afghanistan by Lynsey Addario, until 13 October at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

EXHIBITION

Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.

Sunday 9 September

EXHIBITION Large-scale images documenting the Diamond Jubilee at the Departures Lounge, Terminal 5, Heathrow Airport, London. Visit www.reichholdarts.com. **EXHIBITION** Road to 2012: Facing East – portraits of Londoners, ends today, at Four Corners, London E2 0QN. Visit www.npg.org.uk/roadto2012.

Monday 10 September

DON'T MISS Short walks around Lydford Gorge, starts at noon at Lydford, near Tavistock, Devon EX20 4BH. Tel: 01822 820320. Visit www.nationaltrust.org.uk. **EXHIBITION** In the Blink of an Eye: Media and Movement, extended until 14 October at National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Tuesday 11 September **LATEST AP ON SALE**

EXHIBITION Perspectives by Tom Stoddart, an open-air display, ends today, at More London Riverside, near Tower Bridge, London. Visit www.morelondon.com. **EXHIBITION** One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatpalace.com.

Customers asked to recheck serial numbers

CANON UPDATES EOS 650D ADVICE

SOME Canon EOS 650D users were wrongly informed that their DSLR was safe to use when the camera may be among those found to trigger a skin allergy.

As reported in AP in July, Canon warned photographers that a chemical used in the rubber grip on some Canon EOS 650D DSLRs may turn white and cause an allergic reaction to the skin.

Canon UK advised affected users to consult a physician if medical symptoms develop.

The company is offering a free repair service after thousands of units were caught in the glitch worldwide.

However, Canon Europe has since been forced to revise its customer advice after its latest database revealed that 'additional serial numbers' have been hit.

'Customers who previously checked the serial number of their camera on our website and received an "unaffected" message are asked to please recheck the serial number,' states the Canon Europe website.



The units affected were produced between 31 May and 27 June 2012, according to Canon.

Customers are being asked to re-enter their 12-digit serial number to find out if their camera is among the affected units.

The news comes as a US consumer-safety body reports that someone developed a 'minor rash' from simply touching a surface where the DSLR had been.



© LOUIS MONTROUSE

Entrants can compete in three portfolio and two single-image categories

TPOTY DEADLINE LOOMS

AMATEUR and professional photographers have until 17 September to enter the Travel Photographer of the Year 2012 competition.

Portfolio categories include People Watching, Wild Planet and Journeys, while there are two single-image

categories: One Shot and First Shot.

There is also a category for HD video.

Entrants must enter at least two of the three portfolio categories to be eligible to bid for the overall TPOTY title.

For full details, plus entry fees, visit www.tpoty.com.

SNAP SHOTS

● Nikon has paid tribute to its UK president Michio Miwa, who is set to leave the firm after five years. A spokesman said Miwa helped achieve 'dramatic growth' and significant increases in sales and market share, despite facing major challenges, including the UK economic recession and two natural disasters in Japan and Thailand. Miwa will be replaced by Hidehiko Tanaka, who joined Nikon in 1984.

● A Premier League footballer removed a photographer's lens from her DSLR as a prank after a match. Manchester City striker Mario Balotelli grabbed the kit after celebrating a 3-2 win over Southampton. Balotelli handed it back, but not before heading for the changing rooms with the lens.

● Rye and District Camera Club in East Sussex is holding a one-day exhibition on 15 September. The show will be held at the Rye Community Centre, Conduit Hill, Rye TN31 7LE. Tel: 01797 222 850. It will be open from 10am-6pm. Visit www.ryecameraclub.com.



Do you have a story?

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Firm responding to requests from E-system users

NEW OLYMPUS BODY TO FIT FOUR THIRDS LENSES

OLYMPUS is working on a new camera body to 'fully utilise' the focusing performance of its four thirds DSLR lenses, after years of speculation over the future of its E system.

Akira Watanabe, manager of the SLR Planning Department at Olympus, confirmed the move in a meeting with AP in Frankfurt, Germany, on 16 August.

As yet it is unclear whether the new model will be a DSLR or a mirrorless camera, but Watanabe said it will be designed to give full functionality with E-system lenses.

Watanabe (pictured above) was cautious not to suggest that the new model would serve as a replacement for the flagship E-5,

but signalled Olympus's clear intention to launch a brand-new body.

Watanabe said Olympus is responding to calls from E-system users who want to be

able to use 'high-grade' lenses.

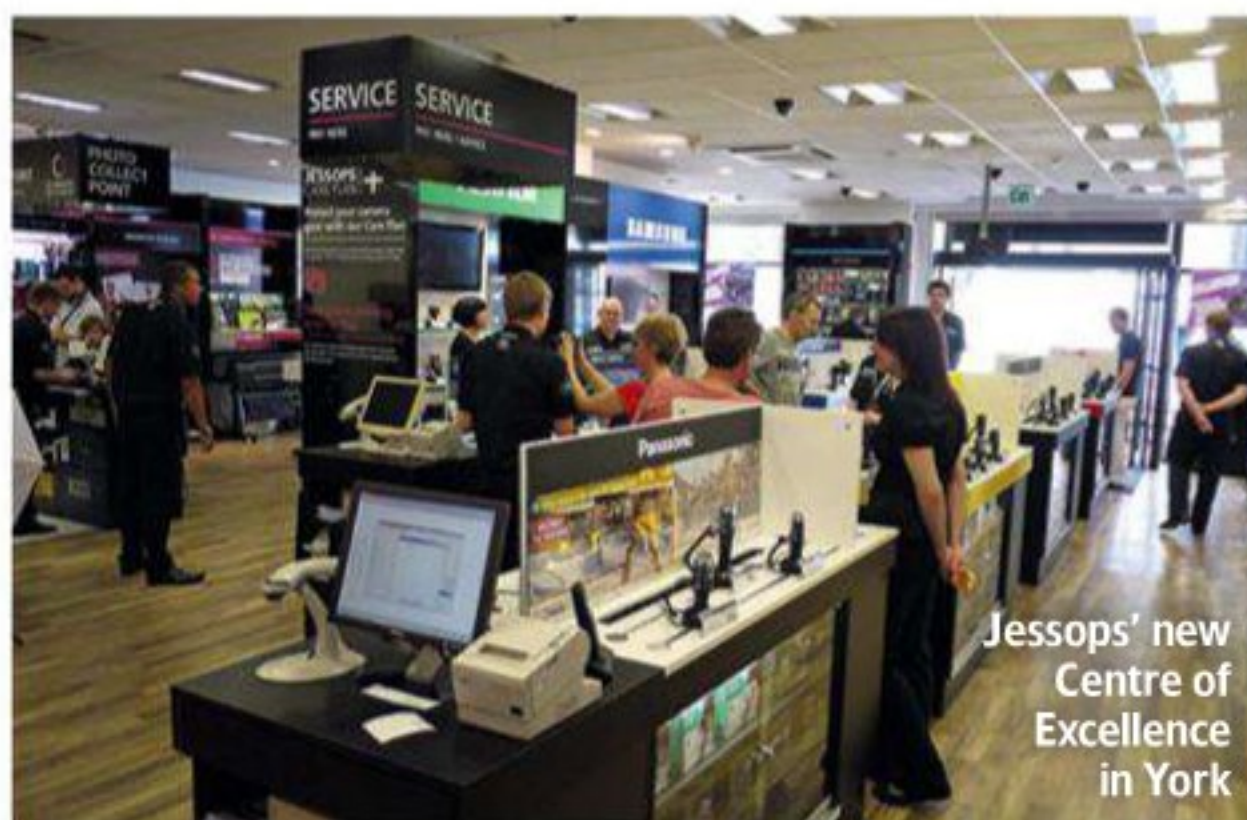
'I need to make it clear we are now developing a model to fully utilise four thirds lenses,' he said.

Following Watanabe's comments, an Olympus UK spokesman said: 'Watanabe has been delighted with the success of the OM-D, which has pushed the boundaries of performance for system cameras, but acknowledged that it did not deliver with the legacy high-end lenses from the E-system.'

Olympus cites the 90-250mm f/2.8 zoom as among the 'top-pro' lenses Watanabe was referring to.



There has been speculation that the E-5 will be Olympus's last four thirds DSLR



Jessops' new Centre of Excellence in York

JESSOPS OPENS NEW CENTRE OF EXCELLENCE

JESSOPS has moved to larger premises in York, where it has opened its latest Centre of Excellence store featuring its burgeoning 'shop-in-shop' format.

Commenting on the new shop, Jessops' Sean Emmett said: 'Our new Centre of Excellence store in York provides such a great amount of interactivity. Not only can customers touch and feel the cameras, we can now demonstrate key new features and compare performance of comparative cameras.'

Jessops' shop-in-shop format allows customers to browse products by brand.

The York Street Centre of Excellence is located at 3 Spurriergate, York YO1 9QR.

Meanwhile, former Jessops chief executive Trevor Moore has been appointed CEO of HMV just months after ex-chairman David Adams left the camera chain to join the embattled music retailer.

Moore resigned from Jessops in July after three years as CEO, during which time he was credited with boosting sales and building a strong management team.

Martyn Everett has stepped in as Jessops executive chairman from the non-executive position he has held since joining the firm in March.

TOKINA UNWRAPS 300MM MFT LENS

TOKINA is set to launch a 300mm f/6.3 lens designed for use on micro four thirds cameras.

Described as a compact and lightweight super-telephoto, the lens will deliver the 35mm viewing angle equivalent of a 600mm zoom.

'As the lens isn't autofocus, it gives the photographer greater creative freedom and its telephoto capabilities provide exceptionally sharp images from a distance,' claims Paul Kench, managing director of Tokina's UK distributor, Kenro.

The Tokina 300mm f/6.3 weighs 300g and is due out early next month, priced £339.

For details call Kenro on 01793 615 836 or visit www.kenro.co.uk.



CANON OPENS NEW LENS FACTORY

CANON has expanded lens production in Taiwan, where it already makes optics for DSLRs and compact cameras.

The new factory is based in Taichung, according to local

press reports that have yet to be confirmed by Canon UK.

The Canon Taiwan Inc plant is located in the Taichung Export Processing Zone.

Canon first established a presence in Taiwan in 1970.

AP
THIS
WEEK
IN...

1948

Sweeping changes in the West German economy after the Second World War meant goods that had been held in store under military government instructions were being released onto the retail market. The move prompted AP's correspondent to draw up a list of all cameras manufactured in Germany, to serve as a valuable source of data for the British camera industry. There were long waiting lists for some models, and German dealers allocated cameras in 'strict rotation', but AP said it was possible for a British serviceman, for example, to acquire one using the new Deutsche Mark currency. However, the range was substantially the same as it was in 1938, before the war, and the likely cost after adding tax and customs duty meant it would cost around the same as a similar camera on the UK market. The cameras listed included Agfa rollfilm and Zeiss Ikonta models plus lenses from the likes of Voigtländer and Leitz.

Photography in Germany To-day

This article, by a correspondent in Germany, gives the most complete picture of the present state of the German photographic industry that has yet been published in this country. It will, so know, be of interest to all British amateurs, and the complete table, with prices, of all cameras now being made in Germany will provide valuable data for the British camera industry.

CONSEQUENT upon the recent currency reform, sweeping changes have taken place in West Germany production and economy with a resultant flow of consumer goods into the shops. Prior to June, the currency in use was the old Reichsmark, together with its military counterparts, but after realising that before very long a severe economic crisis would hit the country if something was not done, the authorities decided to call in the old marks, and issue a new series named Deutsche Mark (D.M.). As soon as this was done, goods which had been held in store under Military Government instructions, were released to

war reputation of the German industry. A feature of the Agfa rollfilm cameras is that they are fitted with a double exposure, pressure device similar to that fitted on the 531 Super Ikonta. The complete range of Rollei accessories, including Rollei and plate backs, is available, and Robot cameras can once more be obtained. It is believed that Messrs. Robot-Berning and Co., the manufacturers of the Robot, are toying with the idea of entering the high-priced range with a rangefinder camera employing the Robot automatic wind. The range of lenses for the Robot is still

Status (either Universal, Leica or Contax models), at £1, complete with lens. Status (either Universal or Contax models), at £1.175. Mini-Rex (other Universal or Contax models), at £1.175. Mini-Rex (other Universal or Contax models), at £1.175. Mini-Rex (other Universal or Contax models), at £1.175. Mini-Rex (other Universal or Contax models), at £1.175.

The prices of the Actina and Sixtus meters were recently reduced; they had been £3.8s and £4.1s respectively. The Tele-Bewi is also being manufactured; this is a meter-range-finder combined, similar to the Zeiss Helicon. Olympus and Blomox meters are in production and are awaited in the future.

SNAP SHOTS

● Canon's 80 millionth EF lens has left the production line, just over nine months after the 70 millionth was made. Canon produced its first EF lens in March 1987. It was made at Canon's Utsunomiya plant in Japan alongside Canon's first EOS SLR camera.

● A UK student has won a \$1,000 scholarship from the International Photographic Council in New York, USA. Tim Hunt, a 23-year-old photo student at University College in Falmouth, Cornwall, will be presented with the prize at the photokina trade show in Germany later this month. Tim specialises in natural-history images. The award recognises 'outstanding achievement' in photo imaging.

● Brighton University is appealing for photos of a statue depicting former Olympic gold medallist Steve Ovett, which was stolen in 2007. While a new statue of the runner was unveiled on Brighton seafront in July, researchers want to create a 3D replica of the original statue design in a bid to help trace stolen works of art in the future.



Do you have a story?

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17% fewer sales
during the last quarter

'Significant' fall in global sales

SONY IN COMPACT SALES BLOW

SONY has reported a 'significant' fall in global sales of compact cameras. The company sold 4.4 million compact cameras in the three months to 30 June 2012, which is 17% fewer than the same quarter in 2011. However, demand for interchangeable-lens cameras has increased.

Sony's Imaging Products & Solutions division, which includes professional broadcast equipment, saw a 7.6% year-on-year increase in sales revenue.

In a statement, Sony said: 'This increase was primarily due to a significant increase in sales of interchangeable single lens cameras – reflecting higher demand – and a significant increase in sales of broadcast and professional-use products that had lower sales in the same quarter of the previous fiscal year due to supply issues arising from the Great East Japan Earthquake.'

'[This was] partially offset by a significant decrease in sales of compact digital cameras due to market contraction.'

NIKON NOT RACING TO CHAMPION BOLT MOMENT

IN WHAT appeared to be a public relations dream, Jamaica's sprint champion Usain Bolt was pictured using a Nikon D4 shortly after the 200m final at the London 2012 Olympic Games.

The camera belonged to photographer Jimmy Wixtrom, who works for Swedish newspaper Aftonbladet.

Although the resulting images of Bolt clutching the D4 – and the pictures he shot of fellow athletes – were splashed across TV, websites and newspapers for all to see, Nikon has since remained noticeably silent.

AP understands that Nikon management are quietly jubilant, but the thorny

issue of brand endorsement and Olympic rules have come into play.

Olympic organiser LOCOG enforces strict rules governing companies who are not sponsors of the Games.

It seems that Nikon is being careful not to break any LOCOG regulations, but also mindful not to suggest that the 2012 triple gold-medal winner is endorsing its products.

Needless to say, Nikon UK tells AP that it has been monitoring press reports with interest.

CLUBNEWS

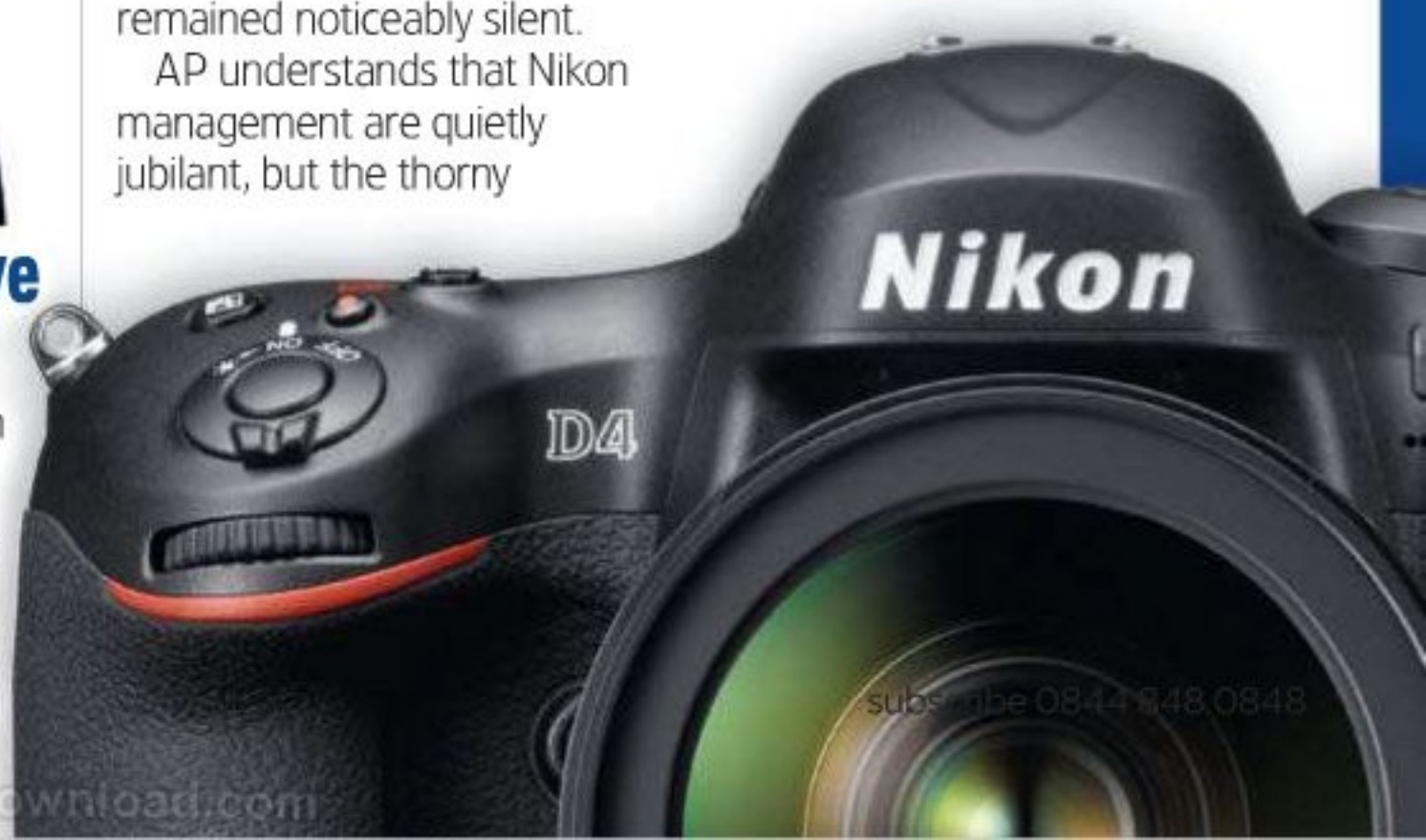
Club news from around the country

GLENROTHES CAMERA CLUB

The club hosts its annual exhibition until 20 September in the Lower Foyer Gallery, Rothel Halls, Glenrothes, Fife KY7 5NX. For more details visit www.glenrothescameraclub.co.uk.

MOTHERWELL PHOTOGRAPHIC SOCIETY

The new season is set to begin on 6 September with a 'drop-in open night' for prospective members, starting at 7.30pm. Members meet on Thursday evenings at the Holytown Community Centre, 22 Stevenston Street, Holytown, Motherwell, Lanarkshire ML1 4RG. Visit www.motherwellphotographicsociety.co.uk.





Green Day - photographed for Kerrang! by Paul Harries
using Trinity Nano Lights - Los Angeles, July 2012

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sales@studio-flash.com



www.paulharries.com



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3 Legged Thing

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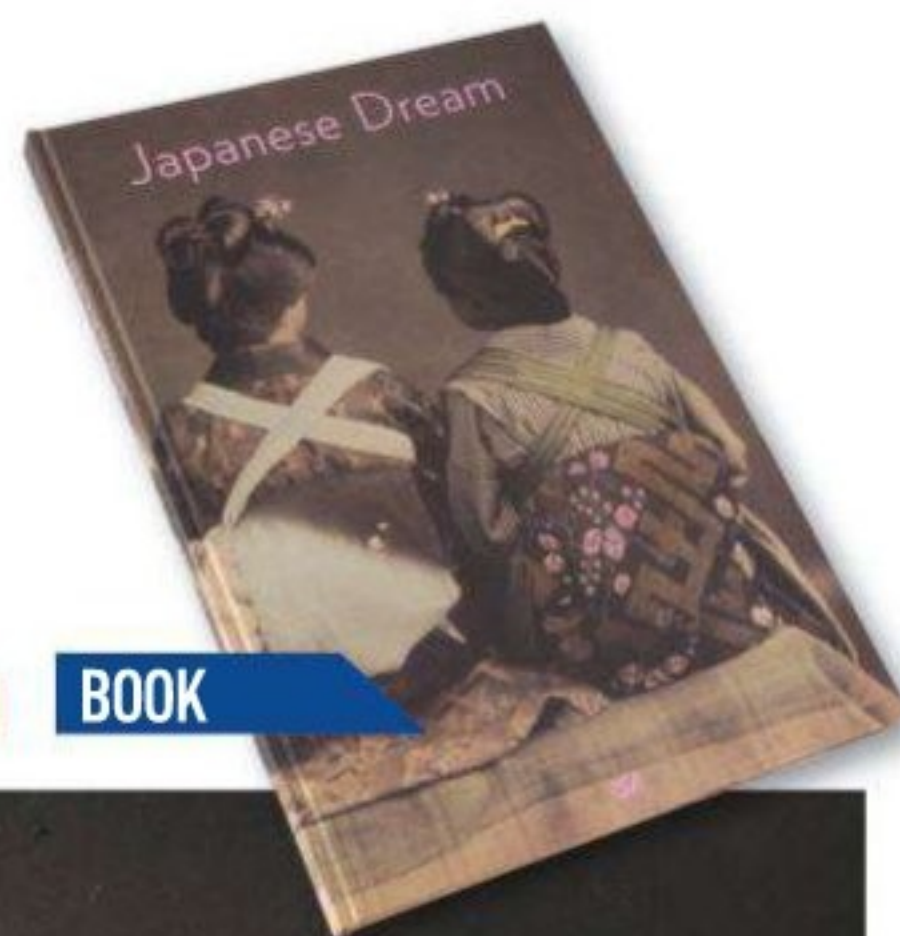
as used by world renowned
music photographer - Paul Harries

Find us at Photokina!
Hall 5.1 - Stand H12

APReview

The latest photography books, exhibitions and websites. By Gemma Padley

BOOK



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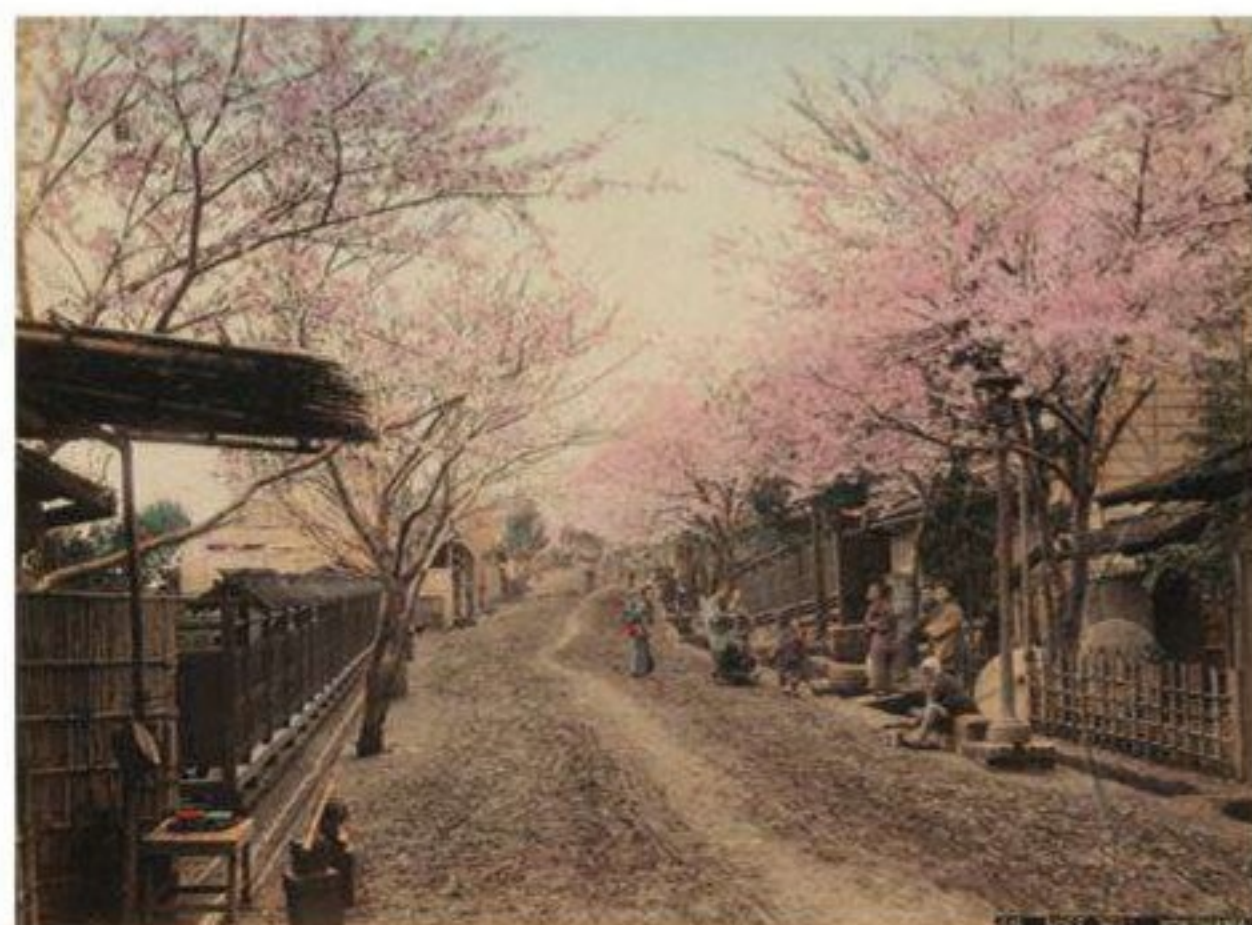
Japanese Dream

By Monica Maffioli
Hatje Cantz, hardback, £90, 136 pages,
ISBN 978-3-7757-3437-0

ON VIEWING this book, the first thing that hits you is its physical size. It is absolutely huge – and that is no overstatement. Chances are you would have to rebuild your bookshelf to house this mighty tome, as it is possibly the tallest book we have ever featured in *Review*. Fortunately, the content is worthy of its impressive exterior.

Featuring the work of 19th century photographer Felice Beato, among others, *Japanese Dream* is a stunning collection

of early hand-coloured images of Japan. Posing portraits and people photographed against expansive landscapes feature, as do ladies in traditional Japanese costume, the fine details of their attire brought magically to life by the intricate hand colouring. As the book's introduction explains, the early days of photography coincided with the opening up of Japan, which had until the mid-1860s been shut off from the West. This fascinating book offers a unique insight into a period of photographic history that will be unfamiliar to many readers, told through a series of haunting and beguiling photographs.



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Kids

By Elliott Erwitt

Quantuck Lane Press, hardback, £17.99, 128 pages, ISBN 978-1-59372-049-0

FOR DECADES, Magnum photographer Elliott Erwitt has photographed children in all sorts of places across the world – peering out of train and car windows, having a haircut, playing with pet dogs, walking hand-in-hand, in the sea, at school. From sensitive portraits to candid shots of goofy smiling kids, Erwitt

photographs both family members and those not known to him. The intimate family images offer a remarkably personal insight into this photographer's life.

Assembled in a beautifully produced book (available at the end of September), Erwitt's timeless black & white images are testimony to his shrewd eye for the tiniest flickers of emotion. They are a wonderful homage to the trials and tribulations of childhood in all its joy, upset and frustration.



Kristian Skeie: The Long Road

Until 15 September. Foto8, 1-5 Honduras Street, London EC1Y 0TH. Tel: 0207 253 8801. Website: www.foto8.com. Open: Mon-Fri 10am-6pm, Sat 11am-4pm. Admission free

THE LATEST exhibition at Foto8 is a hard-hitting, thought-provoking affair, documenting the annual 'Peace Walk' remembering the thousands of people killed in the Siege of Srebrenica in Bosnia, in July 1995, where more than 8,000 men and boys were killed in the largest genocide since the Second World War.

Among the underlying themes explored through Skeie's lens is the struggle of women for justice and the still very present ethnic tensions between Serb and Bosniak (Muslim) residents. Together, Skeie's images form a mosaic-like picture of the lives of ordinary people and the ongoing struggle to rebuild their lives after the trauma of genocide.



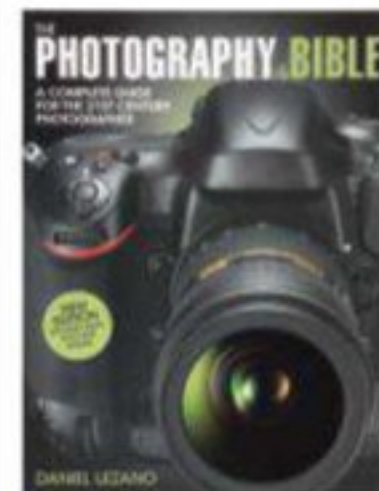
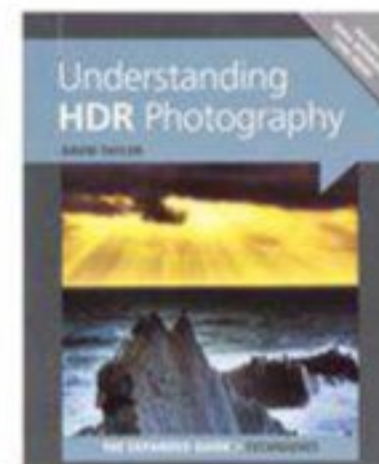
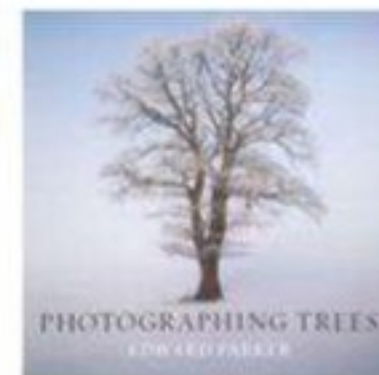
<http://121clicks.com>

EVERY so often, when browsing the bottomless pit of information that is the World Wide Web, you stumble across a photography blog that is genuinely useful: 121 Clicks is one such site. Well thought out, slick and unfussy, this blog features a host of interesting technique-related and historical material, and the standard of images is very high. Articles include *10 Easy and Creative Tips to Shoot Outdoor Bokeh's at Night*, advice on night photography and practical tips for black & white – you get the gist. The Inspirations section is particularly worthy of note, and includes, for example, a wonderful collection of images that take the colour yellow as their subject, as well as interviews with high-calibre photographers such as Magnum's Alex Webb. The site also runs regular themed competitions.



CONDENSED READING

A round-up of the latest photography books on the market



● **PHOTOGRAPHING TREES** by Edward Parker, £18 In this nicely presented book, Edward Parker shares his wealth of experience in photographing trees, plants and all manner of woodland-related foliage. Written from a personal point of view and covering topics including composition, light and camera settings, this will be a welcome addition to any nature photography lover's bookshelf. ● **UNDERSTANDING HDR PHOTOGRAPHY** by David Taylor, £14.99 This pocket-sized guide covers all areas of high dynamic range, from metering, exposure blending and tone-mapping to choosing the right software and image adjustment. A helpful, well-written book that is ideal for those new to HDR and photographers who are looking to refresh their skills. ● **2012: THE PLACE THAT WAS** by Juliana Edwards, £37 Embracing the deadpan, sparse style of landscape photography, Juliana Edwards' book is a collection of images that document the area of the 2012 Olympics Games before its transformation. The subject matter will puzzle many AP readers – piles of rubbish and tyres are a favourite of Edwards – yet it is an interesting rumination of an area of London that will never be the same again. ● **THE PHOTOGRAPHY BIBLE** by Dan Lezano £16.99 This book boldly claims to cover 'everything you need to know about photography in the 21st century'. If that were true, it would need to be encyclopaedic in length and continuously updated. Needless to say it is neither, but that doesn't mean there is nothing of use within its pages. Covering a broad spectrum of techniques to a high level, this is a great all-round title.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

DIY MONOCHROME CONVERSION

I was so curious about the articles on the Leica M Monochrom and the black & white DSLR conversion (AP 18 August) that I felt I had to give it a try. It all seemed quite complex, but well worth the effort if I could pull it off. Well, job done! Three and a half minutes later I had a perfect conversion to monochrome.

OK, I'll come clean. I got a Nikon F5 from my film bag and changed a roll of Kodak Ektar for Ilford FP4. Apologies for being trivial, but it does make you wonder what is going on. Reinventing the wheel? **Dr Paul Hagan, Co Antrim**

HOW CLEVER THEY THINK THEY ARE

I have to agree with John Heywood's letter that you do not need a computer when you have a digital camera (AP 4 August). One person who also read the letter said John was an idiot. No he is not – if he can get the pictures that suit him without a computer, then good on him. I do use a computer, but only in a very limited way, to perform more or less what anyone would do in the darkroom. I try to get the image as I want it in-camera, leaving little work to be done on the computer.

I do not have a dedicated photo printer, either. My wife emails my pictures to DS Colour Labs (www.dscolourlabs.co.uk), which prints and returns them to me in a few days at a cost of less than £1 each. I belong to two postal portfolios and require 12 5x7in and 12 10x12in prints per year, so why pay a lot more to print them yourself? DS Colour Labs has printers that are far more

expensive than I can afford, so the only thing to be gained is time.

I have come under considerable criticism for all this. One person told me that I should buy a negative scanner and archive all my negatives from the past 45 years. Why? Have I nothing to do for the rest of my life? I sometimes wonder whether these people say all these things in an effort to appear superior. I do think they are trying to show us all how clever they are and how stupid we are. In fact, I may well suggest the opposite!

KJ Williams, Liverpool

WHERE HAVE ALL THE LEICAS GONE?

In AP 25 August, the 30 Amateur Photographer of the Year images on the theme 'Exploring the City' were impressive technically, visually and in their composition, but these competitions have another outstanding characteristic that I find

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

something of a mystery. One of the most desired cameras, especially among those seriously interested in photography, is the Leica, but who is using these models? There may have been one or two APOY entries at different times, but I cannot remember reading through various earlier rounds and seeing prints or transparencies with the word Leica next to them.

Occasionally, there may be optimistic sales figures published for Leica cameras, but still, the number of Leica pictures in evidence in any articles do not even begin to compare with, say, Canon or Nikon. As an example, those two makes supplied 20 of the 30 pictures in the Exploring the City round.

Are these expensive Leica cameras treated with such reverence that they are locked in a safe, only to be taken out and admired, stroked and locked away again? Such items are not photographic instruments, but a form of jewellery. Is it that the owners are afraid to use them in public because of their vulnerability with such an enviable item on display?

No matter the make of camera, the essential quality has to be in the lens, and Leica lenses have undoubted quality. When I first read Roger Hicks' book *Perfect Exposure*, some photographic illustrations grabbed my attention immediately and they were always those taken with a Leica using various focal-length Leica lenses. However, the lens that I found the most impressive was the Leica 35mm f/1.4 Summilux. This is not a cheap lens to buy by any means, but adapters allow a lens of this quality to be matched to a different make of camera (with adapters also featured in AP 25 August). A picture taken with such a camera (lens and body from two different reputable manufacturers) would not be a Leica but, in effect, the lens would make it into one for all practical purposes.

M Tomlinson, Clwyd

Leica's cameras are excellent photographic tools. There are fewer pictures taken with them in APOY purely because there are fewer Leicas in circulation. They are hand-made and fewer come off the production line. I suspect Leica camera owners take just as many pictures as Canon camera owners do – Damien Demolder, Editor

THE MILITARY MIGHT...

I can take great delight in telling Norman Lees that he is wrong (*Letters*, AP 11 August). The military are still gracious and go out of their way to help the serious photographer. A few years ago, while walking past Wellington Barracks, I notice a saddle stand and saddle on display. The guard told me that it was Sefton's Saddle, and although I was not allowed in to photograph it, they did say I should write to the adjutant. I did so, and received an invitation to the barracks.

Taking my Canon AE-1 Program, I met the adjutant and was given a conducted tour of the barracks. I saw the solid silver (and literally priceless) kettle drums, the farrier

What The Duck



at work and the grooms cleaning out the stables – areas the general public would not normally see. And then he placed me in the charge of a Gulf War veteran, who took me to Sefton's Saddle. I took a number of photographs, and then cheekily said what a great picture it would be if the Colours of the Household Cavalry could be draped above the saddle.

Five minutes later, two Corporals of Horse appeared, each carrying one of the Standards of the Household Cavalry. They duly held them over Sefton's Saddle for me to photograph. I took a number of pictures until one of the corporals asked if I had enough – every trooper and officer passing by had to salute the colours, and they wanted to return them to their resting place.

The Household Cavalry got nothing, save my thanks for all their work. All I had to do was ask. And I've had similar results when I've been in regimental museums. I think if you are genuinely interested, then the military will respond.

Bob Black, London N13

DUTY-FREE DELIGHT

I have used Nikon equipment for many years. I currently have a D7000 with a few lenses, and after reading your review on the D800 (AP 28 April), I was really tempted. I tried to part exchange with a few Nikon dealers and was insulted with part-exchange offers for my D7000 body only of £220–£375 – I had paid £809 in September 2011, and the camera was in mint condition with only 3,200 exposures made.

Recently on business I was flying from Heathrow to Newcastle with British Airways via Terminal 5. In the duty-free shop there, much to my surprise, they were offering a body-only Nikon D800 for £1,999, which is a high-street saving of £600. The body is covered by a UK warranty and is not a grey import. I then managed to sell my D7000 body for £566 on eBay.

This trip has saved me nearly £1,000 on my new purchase. I am travelling from Heathrow again soon, and three of my photographer friends have asked me to get them D800 bodies!

Chris Willett, Kent

CHEAPER CONVERSION

I have been in the photographic business since the mid-1960s, through the founding of Vintage Cameras Ltd with my partner John Jenkins, and now supply services to the retail industry, so I am therefore not entirely impartial.

Much has recently been said of the Leica M Monochrom black & white digital camera (pictured right) and conversion of colour digital models to shoot only black & white (AP 18 August). This seems a rather complex, expensive and inefficient process when compared with the purchase of a range of black & white and colour films, and the change of 'sensor' on film bodies for merely a few pounds.

It is true that many photographers have a penchant for the 'accidental' image and, much like Jackson Pollock with his 'accidental' paint-drop action painting rather than the draughtsmanship of Salvador Dali, may prefer to spend as little time as possible creating images with machine-gun rapidity. I'm reminded of the techniques of Ansel Adams, who would spend days waiting for the right conditions to expose a plate or a handful of plates, as compared with those photographers who proudly announce the exposure of more than 1,000 images in a single day to capture a great result (often by accident).

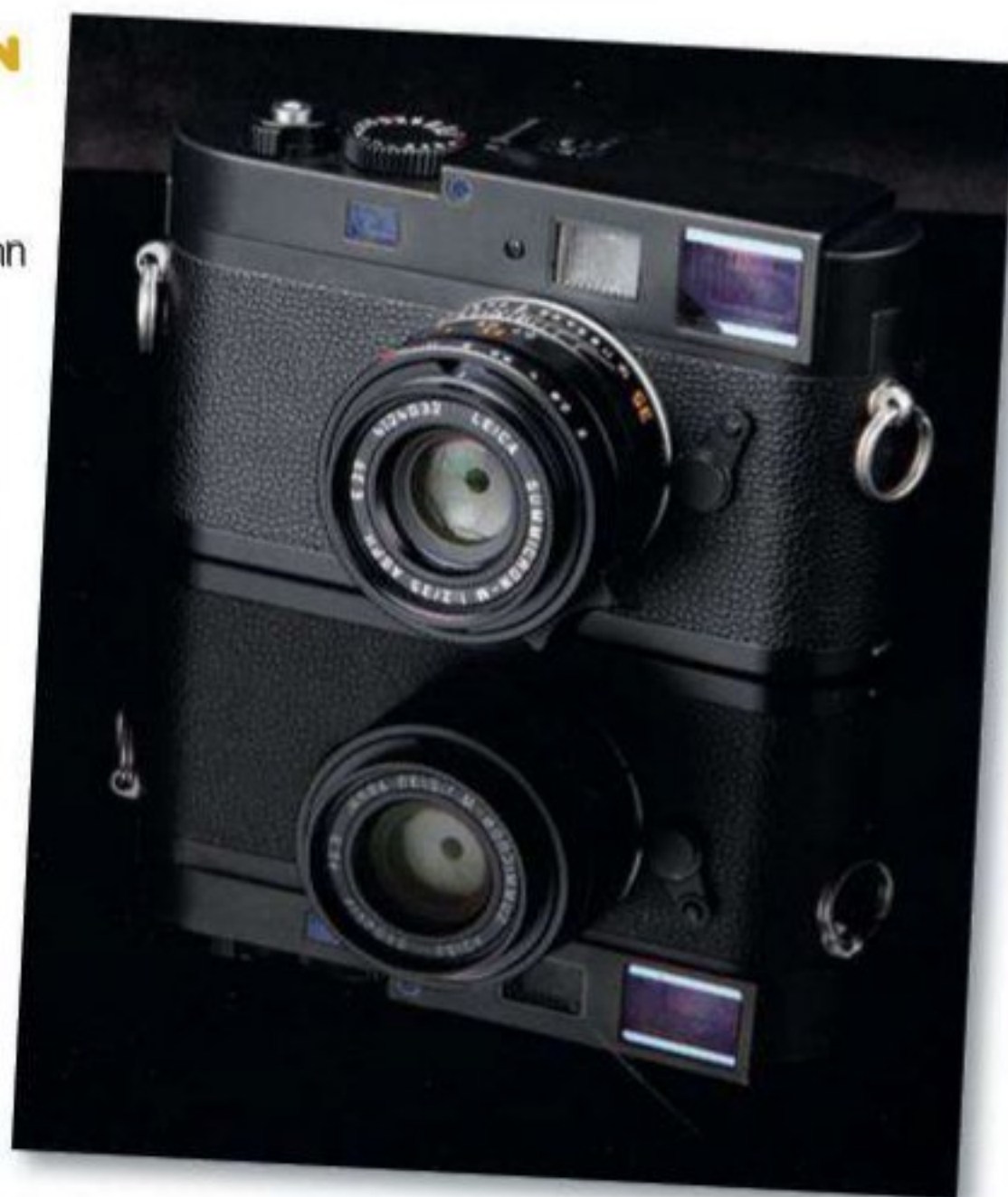
Of course, the photographer can purchase a Leica M and 50mm f/2 Summicron Asph lens (well in excess of £11,000) and then a Nikon D800, and produce some wonderful effects (often after taking a huge number of images

with many to be discarded). On the other hand, he or she may prefer the flexibility of half a dozen different films (print, transparency, black & white, colour, infrared, and so on) and the care that goes hand in hand with the framing and composition of each individual image.

I do not decry the use of digital image capture, but at the same time I am not at all hasty in recommending the discarding of film equipment. Film will give a magnificent facility for the change of 'sensors' with a huge choice available.

Toni Kowal, via email

No one is suggesting that we all abandon film, but a black & white digital camera offers another way of working – Damien Demolder, Editor



BACK CHAT

AP reader Bruce McDowell thinks it's time to make photographic terms less historically dependent

I HAVE recently had the pleasure of helping to introduce some would-be photographers to the world beyond 'happy snapping'. My aim, when explaining photographic terms to them, is to keep it simple, but I can often see their eyes glaze over. Putting myself in their shoes, I can see exactly why. I will use two examples: sensor size and lens focal length.

When I tell them that most compact cameras have 1/2.3in sensors, they are none the wiser. If I were to explain that this sensor's diagonal would occupy two thirds of the 1/2.3in outer diameter of the long glass envelope of a 1950s TV camera tube, all would become so much clearer! Recognising that most people alive today weren't even born in the '50s, and UK education since the 1970s has focused on the metric system, just how irrelevant can a measurement system be? Even describing a sensor as 'full-frame' or 'APS-C' still requires an explanation of terms that now have no relevance to most people (no disrespect to purists). Why not simply give the sensor's dimensions in millimetres? People could then easily relate one sensor size to another.

Turning to focal length, most lens data caters for differing sensor and lens-mount sizes by adding a '35mm equivalent'. Again, this needs explaining to current and future point-and-shoot graduates. If they happen to have been keen on photography in 35mm's heyday, they may recall that a 35mm camera with a 50mm focal length lens gave a 'normal' field of view (about 46° for the human eye), a 25mm lens gave a double-width view and a 100mm lens gave a half-width view. Sustaining this equivalent requires the vast majority of current camera users, who have sub-35mm sensors, to apply a crop factor to relate their lens and sensor to the 35mm 'norm' – and then they need to work out what these figures mean in wide/normal/telephoto terms. Even users of compact cameras, who have no need to know their camera's focal length and crop factor, are still asked to relate to its 35mm equivalent in order to interpret the field of view. Why not, therefore, concentrate on the field of view of a lens in degrees? Granted, it will take time for people to understand and interpret field of view, but it would do away with any need to perform arithmetical gymnastics to cater for crop factors and a relationship with a historic system that most future amateur photographers will never use.

Historic relationships may have served photography appropriately thus far, but current and future generations deserve photographic terms that are meaningful and timeless in their own right, and which are not dependent on formulaic relationships with legacy systems that are increasingly (or already) irrelevant. After we have sorted sensor size and focal length, we can move on to 'single lens' and 'mirrorless' – and I am sure fellow readers can think of a few others.



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

PHOTO INSIGHT

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David Ward explains how he took this simple shot of an oasis in Iceland and why he finds the country so fascinating

I SPEND a lot of my time leading workshops around various locations throughout the world. Not only is it a great way of meeting people, but it's also a way for me to pass on all the little tidbits of knowledge that I've accumulated over the years.

This shot was taken during a group workshop in Iceland when we were moving our way inland. In the colder months, many of the journeys through Iceland stick to a particular area called Route 1, which circumnavigates the island. In the summer, though, you can travel inland and capture the breathtaking landscapes that would otherwise be denied to you.

The shot was taken on the F208 mountain road to Landmannalaugar in the central southern highlands north of Vik. It's an area famous for its incredible mountains. They're very strongly coloured volcanic formations that range from pale yellow through to deep oranges, ambers and reds. They're really quite spectacular.

It was during a brief moment of rest on the journey that I spotted this scene. I've been fascinated by the moss in Iceland since I first travelled to the country back in 1999, as it's so vibrant. You're travelling across what is effectively a cold desert. The land here is essentially just crushed rocks, and where the water flows through it very fast you get these little oases where the water gathers – and, subsequently, the moss you see here.

As the landscape is very minimalist, it makes it easy to find details that are simple yet strong. One thing I would say about this shot (and it's something that my work has been criticised for in the past) is that it's predominantly along a central axis. I prefer images like this because it's a very straightforward way of showing things. It's just saying, 'Look at this – it's interesting.' It's not so concerned with the graphic nature of the scene and it's not employing lines and

diagonals. The image is strong enough on its own, so it doesn't need anything else added to it.

Looking at the shot, you'd be forgiven for thinking that it's the light that's causing the strong contrast of tones. Actually, it's an evenly lit shot that was taken around midday, so the colours really are that incredible. Human vision is fantastically adapted to seeing green. We see something like 40,000 shades of green and that's why most sensors on digital cameras have two green colour filters for every red and blue. If the sensor didn't bias the rendition of green in that way, the colours would look wrong to us. Fujichrome Velvia film is very good at seeing greens, which is the film I used for this shot.

You can see that the pool is very dark, which you would only expect to see in the UK if the pool were incredibly deep, but it is relatively shallow as you can see the details in the bottom. The pool is shaped like an inverted ace of spades, and the simple nature of that shape was a very attractive quality for me.

Iceland is a popular location for photographers. For me, it's the elemental nature of the land that keeps me going back – the fire, ice, water and rock. It's a very stripped-down landscape. There is some farmland on Iceland, but most of the interior is basically wilderness. The area where this picture was taken has a few sheep dotted around, but it's not farmland as we know it. Basically, it's a heath, which is a Norse word for land beyond cultivation, and it is very open and wild.

This isn't a typical Iceland image. A lot of shots you see of the country are very stark and black & white images that concentrate more on the snow, glaciers and geothermal features than something that's lush and vibrant. Iceland has a very particular landscape because it's freshly colonised by life. It is young in geological terms, being 50–60 million years old. It's fresh from the perspective of a photographer coming from the soft landscapes of Britain, as I do. To find these lush oases of water and moss is so unexpected. When I first visited Iceland I expected to see just lava, yet there are scenes like this all over the country. It just goes to show that Iceland is a country with many faces. **AP**

David Ward was talking to Oliver Atwell

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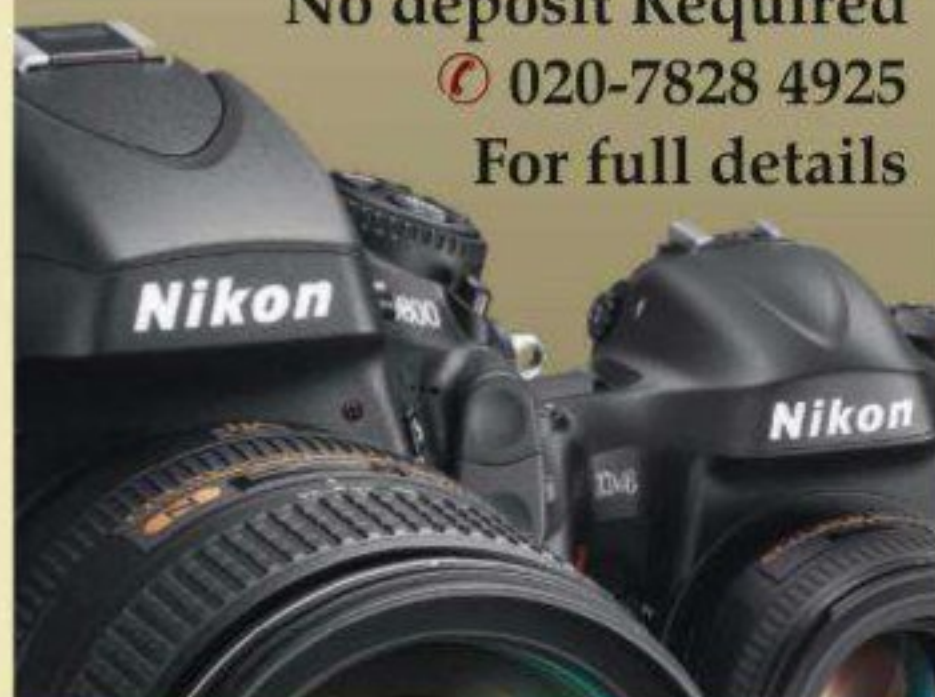


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it is vital to get
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of them



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Women and children first

The exhibition *Women and Children First* is currently on show on the Isle of Wight. Photographer **Dorothy Bohm** and her daughter **Monica Bohm-Duchen**, one of its curators, discuss the exhibits with **Stevie Ella-Keen**

DURING her 70-year photographic career, Dorothy Bohm's photographs have consistently featured women and children. As she travelled the world, she captured hundreds of moments, sealing them onto film before archiving the negatives. Now, an exhibition of these images is being held at the Dimbola Gallery on the Isle of Wight.

Dorothy was just 14 when she emigrated from Lithuania to England. She was moving away from most of her family in a bid to escape the Nazis, who were closing in on her home. It is therefore unsurprising that her desire to hold on to moments is a key factor in her photography.

'Photography has very much been a part of my life, as natural as eating and drinking,' says Dorothy, who is still taking pictures with an Olympus IS-21 SLR. Her first camera was a Leica that her father passed to her as a farewell gift when she was on a train leaving Lithuania for England. After studying at Manchester College of Technology, where she met her husband, and apprenticing at a portrait studio, she borrowed £300 and set up her own studio at the age of 21. Her husband's job took them around the world and she took her camera, capturing the people she saw along the way. It's her empathy and connection with her subjects, no matter what country she's in, that have enabled her to create such emotive images.



A selection of Dorothy's work is being exhibited under the title *Women and Children First* at the Dimbola Gallery, the former home of celebrated Victorian photographer Julia Margaret Cameron. This venue is very different from the site of the largest retrospective of her work so far, called *A World Observed* and held at Manchester Art Gallery in 2010, and it is from this exhibition that the photographs for her latest exhibition have been chosen.

FAMILY TIES

Dorothy's daughter, Monica Bohm-Duchen, is an art historian who has curated both exhibitions of her mother's photographs with Colin Ford CBE. Moving the work from a large Victorian gallery in Manchester to a small former residence on the Isle



Above: London, 1960s. Dorothy's quick finger means that she is able to take images before anyone has noticed

Top right: Stockholm, Sweden, 1971

Left: Paris, France, 1953. Dorothy describes children as the most natural of subjects

Right: Sussex, 1970s

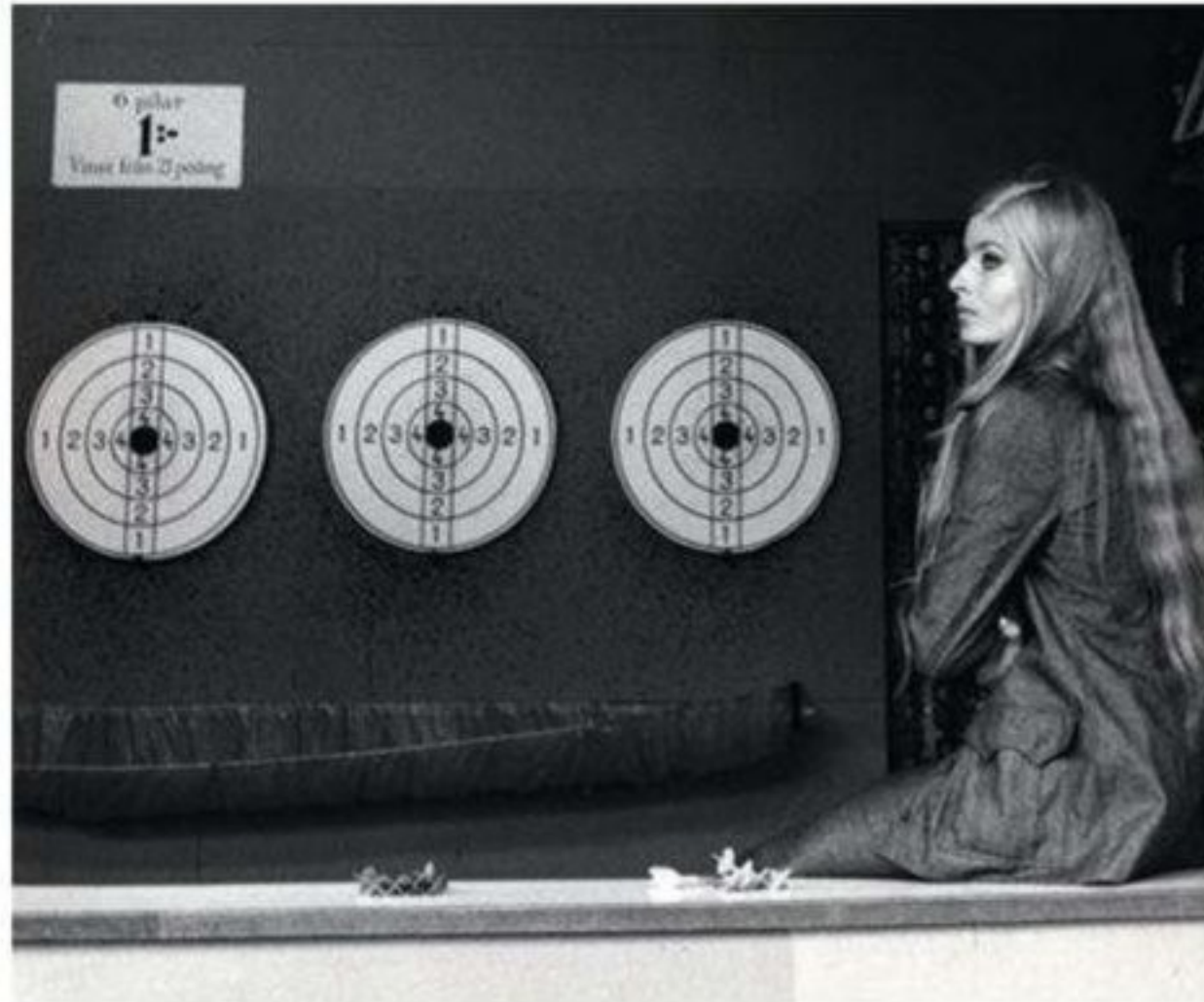
Far right: Mainland Greece, 1950. Dorothy points out that none of her images is posed and she instead favours candid moments



of Wight meant the narrower scope of Women and Children First was more suitable in the space.

'The atmosphere of Dimbola is intimate, personal and very different,' says Monica. 'Also, because of Julia Margaret Cameron's interest in children as subjects for her work, we felt that focusing on the women and children theme would work well in a much smaller space.'

The link between Dorothy Bohm and Julia Margaret Cameron can be seen both in their interest in women and children as subjects, as well as in their individual roles as pioneering women in photography. However, there are also differences between the two, as Dorothy herself recognises. 'I've been told I'm a direct descendant of Julia Margaret Cameron, which is not quite so,'



very beginning, women have played a big part in photography, which is important to remember. In my long lifetime, I've seen the role of women change, and it's fantastic.'

Dorothy's husband Louis, also an émigré from Nazi Europe, supported Dorothy's role in photography. 'Both of us had lost our families because of the Nazis, so we had a bond,' she says. 'It was very important to me that he wanted me to have a profession. Don't forget that in 1940, very few women did. Unfortunately, my husband died of cancer, but we had a fantastic partnership. If it hadn't been for photography, I would probably not have wanted to carry on living, but photography made me want to continue.'

Monica says photography also meant Dorothy didn't stick to the traditional roles of mother and wife that were common at that time. 'I have vivid memories of going home after school and finding her working in the darkroom,' she says. 'It was a magic place where extraordinary things happened, with pictures emerging out of liquids in the trays. I remember that sense of magic and alchemy.'

Dorothy explains how none of her images is posed. However, she may follow a subject for a while, waiting patiently with her camera at the ready, for a genuine moment to be captured.

says Dorothy. 'She photographed mainly famous people, and although I had the possibility of photographing some well-known personalities it never interested me very much.'

Despite this comment, both women have helped influence and pave the way for female photographers. Dorothy helped set up the Photographers' Gallery in London and she utilised this role to help others. 'I very much encouraged women photographers,' says Dorothy. 'From the





Above: Oaxaca, Mexico, 1956.
Dorothy's empathy and connection with her subjects ensures natural shots

Above right: Tuileries Gardens, Paris, France, 1953

Far right: South Africa, 1974.
Dorothy sees an inherent lack of self-consciousness as an appealing trait of female subjects



children separately is just something that happens intuitively.

FINDING THE LINK

The connection between Dorothy and her subject is often evident, particularly in the photographs of children. In one image of children in Haifa, Israel (see page 19), it's particularly noticeable, as one young girl seems to be posing, leaning forward with her hands on her knees and smiling into the camera. Dorothy says, 'When I photograph children, I usually get down to their level and she was imitating me.'

Dorothy says her images are also the result of her inquisitive nature and patience. She may find an appealing subject, but then just wait and watch, or follow, until the image

➡ 'I find children particularly easy to photograph,' she says. 'I love them and they're the most natural subjects. In the early days it was easy to photograph children, but these days people are quite suspicious.'

Monica says that her mother finds it very easy to take pictures of children, while women show a lack of self-consciousness. 'Women are more at ease than men,' says Monica. 'She [Dorothy] has usually taken the picture before anybody has noticed. When you look at her pictures of men, you can see they're very flirtatious and more self-conscious. They're often acting up to the camera much more than women do. There's often a gently mocking quality that is generally not present in the images of women. These are generally much more empathetic and sympathetic.'

With Dorothy's emotionally charged history, it is inevitable that this will seep through into her images. What is noticeable is that there are very few images of women and children together, although Dorothy says that photographing women and

CURATOR'S VIEW

THE SELECTION of images for Women and Children First was taken from the exhibition A World Observed, which was originally held at the Manchester Art Gallery and then shown at the Sainsbury Centre for Visual Arts in Norwich, Norfolk. 'Given that I was selecting images for the Dimbola Gallery, home of the 19th century's greatest woman photographer, it seemed appropriate to concentrate on black & white images of women and children, at which both Julia Margaret Cameron and Dorothy Bohm excelled,' says Colin Ford CBE.

'One special thing about women photographers is that they often seem

less threatening than men. As I said in my essay at A World Observed: '... the very fact [that Dorothy is] a woman has helped her photography. It is often easier for a woman, even one with a camera, to melt into the background than it is for a man. The results can be wonderfully intimate and affectionate, as one also sees in the work of Mary Ellen Mark and Grace Robertson. Women are also often seen as less threatening than men, and are probably better at expressing empathy and emotion through intuition – Dorothy certainly thinks so.'

'Dorothy's work is visually sophisticated. After all, she has been developing it for nearly 70 years.'



finally presents itself. She talks of spotting a pair of young twins and following them, taking a whole series of images. She also says that while an emotional link is important when taking a picture, the nature of film photography means she often has a few days to distance herself from the moment, while the film is being developed, and it's not unusual for her to eventually select a different image to the one she would have originally chosen. This, she says, is one reason why she prefers film to digital imaging.

Dorothy finds the remarkable in the details of the unremarkable, capturing events within the minutiae of everyday life. 'The way that I photograph London, and England in particular, is similar to how a continental photographer would observe the nation's people,' she says. 'And in a way that's not a bad thing, because if you're part of the society you don't realise how things might be different. Also, having travelled all over the world and being able to speak four languages, it's perhaps easier to understand the differences.'

What is amazing is that while Dorothy has been taking photographs for more than 70 years, her early images still look fresh. 'What amuses me is that people look at my pictures and think they're taken by a young person,' says Dorothy. 'I think that's because we don't really change inside. Our bodies change and our faces change, but emotionally we remain the same person, so I always look at a subject in the same way.'

While women are still a key subject, Monica says she can see that Dorothy's subjects have changed. 'When you look at Dorothy's images of women when she



was young, from the late 1940s-1960s, particularly abroad, there are some wonderfully sensitive images of very old ladies. Now that she's old herself, she's attracted to taking images of young people. There's been a kind of turnaround in her attitude to youth and age.'

Apart from the Dimbola Gallery exhibition, Dorothy's photographs are currently featured in the Another London exhibition and at the Margaret Street Gallery (see right). She is also preparing for an exhibition titled Women in Focus: Dorothy Bohm, at the Museum of London, from 16 November-17 February 2013. **AP**

Women & Children First: Photographs by Dorothy Bohm, is on show at the Dimbola Gallery, Terrace, Freshwater Bay, Isle of Wight, until 6 October. Tel: 01983 756 814. Website: www.dimbola.co.uk. Open daily 10am-5pm. Admission: Adults £4, children under-16 free (concessions available).

To see more photographs by Dorothy Bohm, visit her website at www.dorothybohm.com

OTHER EVENTS

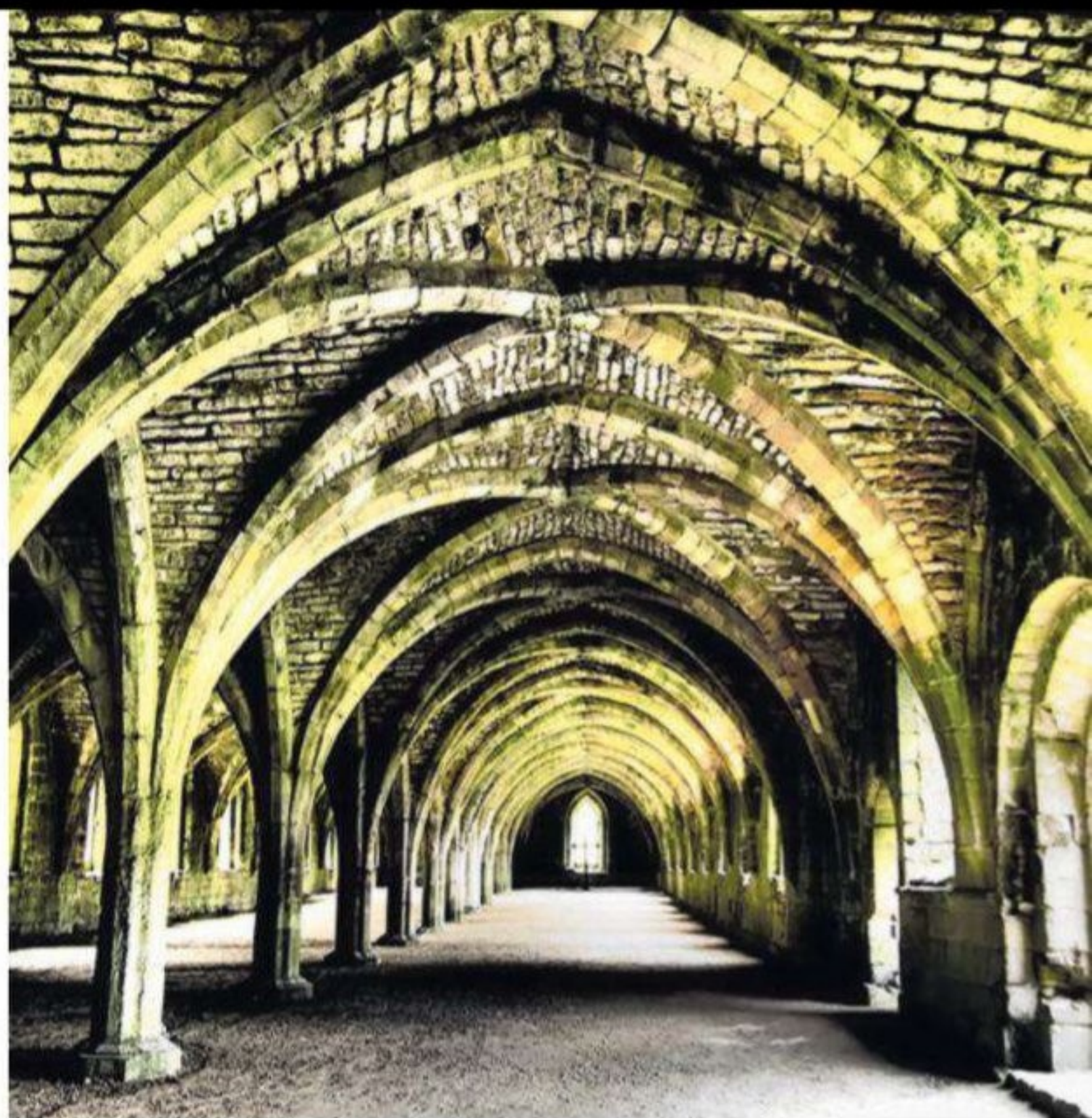
Dorothy Bohm: Seeing and Feeling is being held at the Margaret Street Gallery, 63 Margaret Street, London W1W 8SW, until 29 September. Tel: 0207 323 0140. Website: www.margaretstreetgallery.com. Open Tues-Fri 10am-6pm, Sat noon-4pm. Admission free.

Six of Dorothy Bohm's black & white photographs are on show as part of Another London: International Photographers Capture City Life 1930-1980, at Tate Britain, Linbury Galleries, Millbank, London SW1P 4RG, until 16 September. Tel: 0207 887 8888. Website: www.tate.org.uk. Open daily 10am-6pm (Fri until 10pm). Admission: £10.

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An old woman or *babka* walks down the Main Street early in the morning in Kosice, eastern Slovakia

Bright new talent

As the VII Photo Agency welcomes four new members to its mentoring programme, **Gemma Padley** talks to the photographers about their approach and ambitions

BEGINNING a career as a fledgling photographer in the somewhat fraught and uncertain world of photojournalism can be a challenging experience, to say the least. With the fast-paced turnaround of news and rapid pace of technological change, not to mention the photographic industry itself being in a constant state of flux, a career as a photojournalist is no bed of roses. Yet despite these challenges, many photographers find the draw of life as a photojournalist irresistible.

Four photographers who have chosen to embark on this path are Gazi Nafis Ahmed, Laura El-Tantawy, Jost Franko and Amanda Rivkin. They are the latest recruits to the VII Mentor Program that is co-ordinated by the prestigious VII Photo Agency. Specialising in both violent and non-violent conflict photography, whether this be environmental, social or political, the agency is home to some of the biggest names in photojournalism, including John Stanmeyer, Seamus Murphy, Anastasia Taylor-Lind and Ed Kashi. James Nachtwey

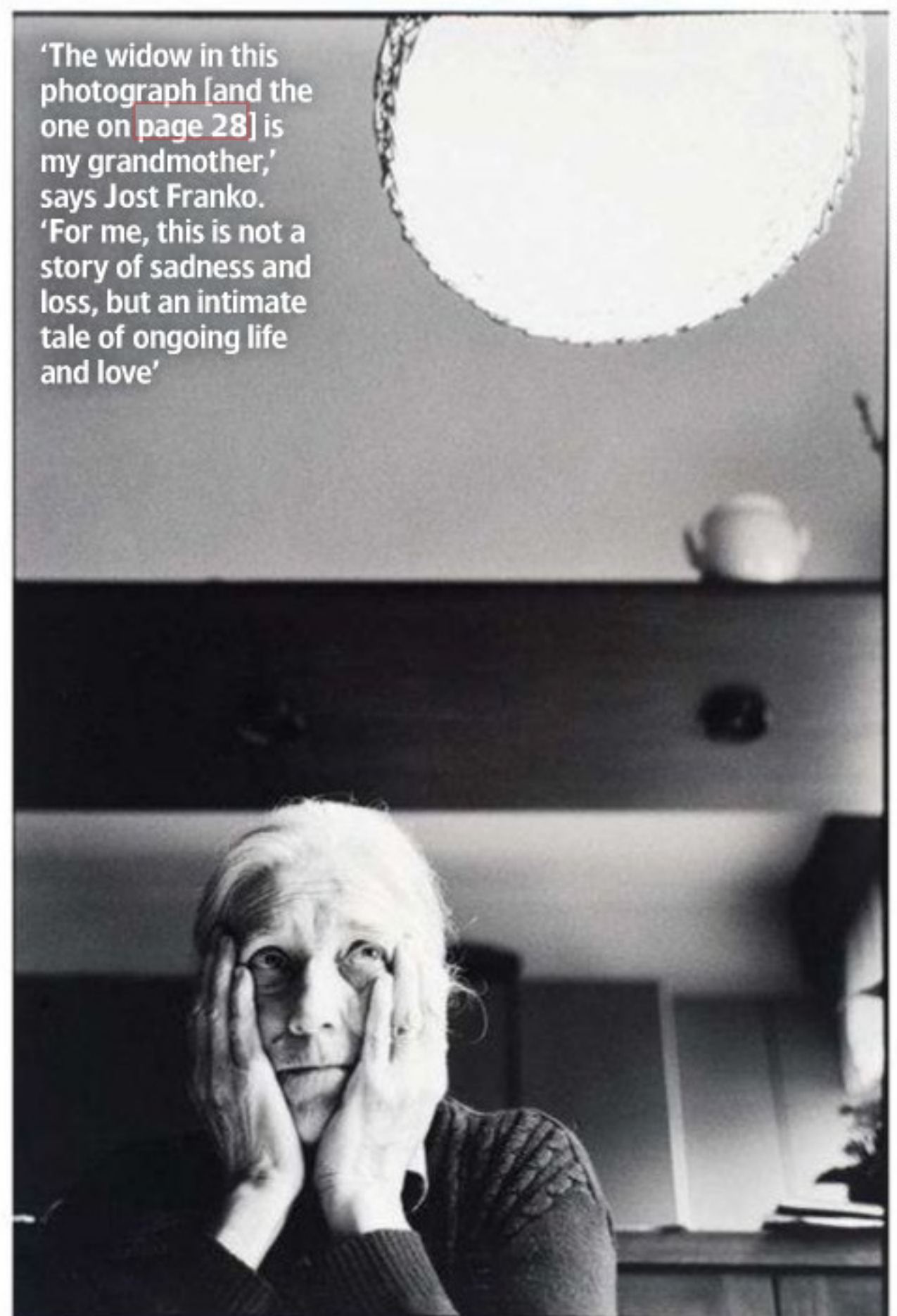
was one of the seven founding members, hence the VII name, although he is no longer part of the collective.

Founded in 2001, the agency now has 23 members and seven photographers on the mentoring programme who are based all over the world, in countries such as Bangladesh, Egypt and Azerbaijan. This programme is a new initiative by VII members that offers support and guidance for emerging photographers. Aspiring photojournalists are selected by VII members and for two years work with a senior member of the agency to hone their skills and develop their professional practice.

Over the next four pages, VII's newest photographers explain why they chose to pursue photojournalism and share their interests, goals and visions, as well as their thoughts on this intense but highly rewarding industry.



'The widow in this photograph [and the one on page 28] is my grandmother,' says Jost Franko. 'For me, this is not a story of sadness and loss, but an intimate tale of ongoing life and love'



'With the photographic industry in a constant state of flux, a career as a photojournalist is no bed of roses'

► Pahari tribes practise jhum cultivation, whereby they prepare the land by setting it on fire. Once started, these hill fires spread quickly



© GAZI NAFIS AHMED/VII MENTOR PROGRAM



Gazi Nafis Ahmed

www.gazinafis.com

Born in Dhaka in Bangladesh, Gazi documents the social, political and environmental challenges faced by the people in his home country. His mentor is John Stanmeyer

AS A CHILD, Gazi Nafis Ahmed loved looking at photographs. 'I would gaze at them for hours and hours,' he says. 'I was born in Bangladesh and had to face challenges that many Westerners take for granted. For me, photography wasn't a choice, but a need for a tool through which I could express [my experiences]. I felt the urge to express my feelings about my people, society and country.'

'Photojournalism is no longer the narrow path it used to be. It has moved far beyond "reporting" news and conflict. I'm attracted to photography's ability to speak as a language. In my view, photojournalism is a crucial language; very few people

understand the true value of it and the impact it can have. When young Western photographers come to Bangladesh and say they are here because they "love travelling and want to win awards", I feel that language has been misused.

'I don't think I have a style, but I do have a way of photographing what I feel [in a way that is unique to me]. The photography industry is flooded with images that are exactly the same. For me, it is crucial to go beyond the surface.'

'Photojournalism is extremely

'Photojournalism is a crucial language. Few people understand the true value of it and its impact'



Ginger harvest, Bandarban, south-east Bangladesh

© GAZI NAFIS AHMED/VII MENTOR PROGRAM

Gazi focuses on social and economic issues affecting Bangladeshi people

hard work and there are risks involved. I have mostly worked on autonomous long-term projects. Recently, I have been working on a story about the Chittagong Hill Tracts in south-east Bangladesh. The people here don't have tap water to drink and it can take many hours to gather a small amount of water from water holes and surface

water. Even then the water is not safe to drink. I want to go back and continue this project, but it is difficult without any funding. For me, the most challenging part of photojournalism is to hold onto yourself and not get lost in the waves – to make photographs for yourself and not anyone else. Only then can you create images that can serve all.

'VII has played a big role during the course of my photojournalism so far. To be able to work closely with a photographer who has such huge experience in the industry [means a lot to me].'



Laura El-Tantawy

www.lauraeltantawy.com

Born in Worcestershire to Egyptian parents, Laura grew up in Saudi Arabia and Egypt. Her photographic interests lie in exploring social and political issues that relate to her background. Laura is mentored by Ed Kashi

LAURA says she was attracted to journalism because you can tell powerful stories through pictures. 'This was an unfamiliar concept to me because I come from a very traditional culture,' she says. 'In Egypt, photography is not seen as a form of expression or storytelling. This has changed a little recently, with accessibility to photography through mobile phones and affordable digital cameras, but photojournalism in particular is not well respected.'

'I found out about the VII Mentor Program about a year ago and started to contact people in the agency to see if I could apply. I got in touch with Ed Kashi, who I had

crossed paths with at several points in my career, and asked if he would be my mentor.

'I am extremely excited about the programme and to be working with Ed in particular. He is a great mentor and someone I respect highly so I know my work will grow with his guidance. It is also a great opportunity to be part of this highly respected network of photographers, who are some of the best in the world. I have so much to learn from them and I am really

looking forward to every bit of it.

'My work treads the line between photojournalism and fine art. I photograph what I feel, not what I see. I know this is sort of a cliché, but it is genuinely the best way for me to explain what I am trying to accomplish. I am hugely interested in projects that derive from my own background, but I am also trying to branch out and explore larger, more universal social issues.

'Photojournalism is a very difficult career and often people are attracted to it for the wrong reasons. It requires dedication and drive – a lot of days spent alone and lonely. I think you have to believe in yourself and surround yourself with people who believe in what you do while leaving the door open for people to critique your work.

'The most liberating moment in my career came when I started to believe in what I do and I remained true to myself. I stopped comparing myself to others, and moved at my own pace. The most challenging aspects of photojournalism are having sufficient money, drive and recognition. Without money, drive and recognition the pictures may not happen.'



An anti-Mubarak demonstrator receives treatment in a makeshift clinic set up on a street corner behind Tahrir Square in Cairo, Egypt



Night scene in central Cairo, Egypt



Jost Franko

www.jostfranko.com

Slovenian-born Jost focuses on long-term projects that explore social issues. He has been recognised twice in the Slovenia Press Photo Reportage of the Year Awards. Jost is mentored by Christopher Morris

JOST took up photography around five years ago, when he was 14. 'I felt the need to express myself and to grab a camera and start photographing,' he says.

'I became involved with the VII Photo Agency a couple of years ago. Christopher Morris was a member of the jury at Slovenia Press Photo (SPP). My work was awarded best reportage of the year and that's how I got in touch with Chris. The SPP exhibition was later exhibited in the VII Gallery in New York, where I heard about the Mentor Program. I didn't know if I could even apply since at the time I had one more year of high school left and was planning to go to university. Chris emailed me to say he'd love to mentor me, so I went for it.

'Being part of this mentoring programme is a great honour. It means being a part of an elite group of photographers from whom you can learn. I had doubts about being too young for something as big as VII because, compared to other photographers, I had almost no editorial experience. When I joined, it was like suddenly losing all my self-esteem, but I realised it is pointless to worry about such things.

'Most of my work is based on long-term projects and my approach is quite traditional. I still shoot a lot of film. When I'm photographing, I rarely catch myself thinking [about what I'm doing]. I try to follow my instincts most of the time. It is because of photography that I started to become more

aware of and sensitive to the outside world. Photography has made me who I am.

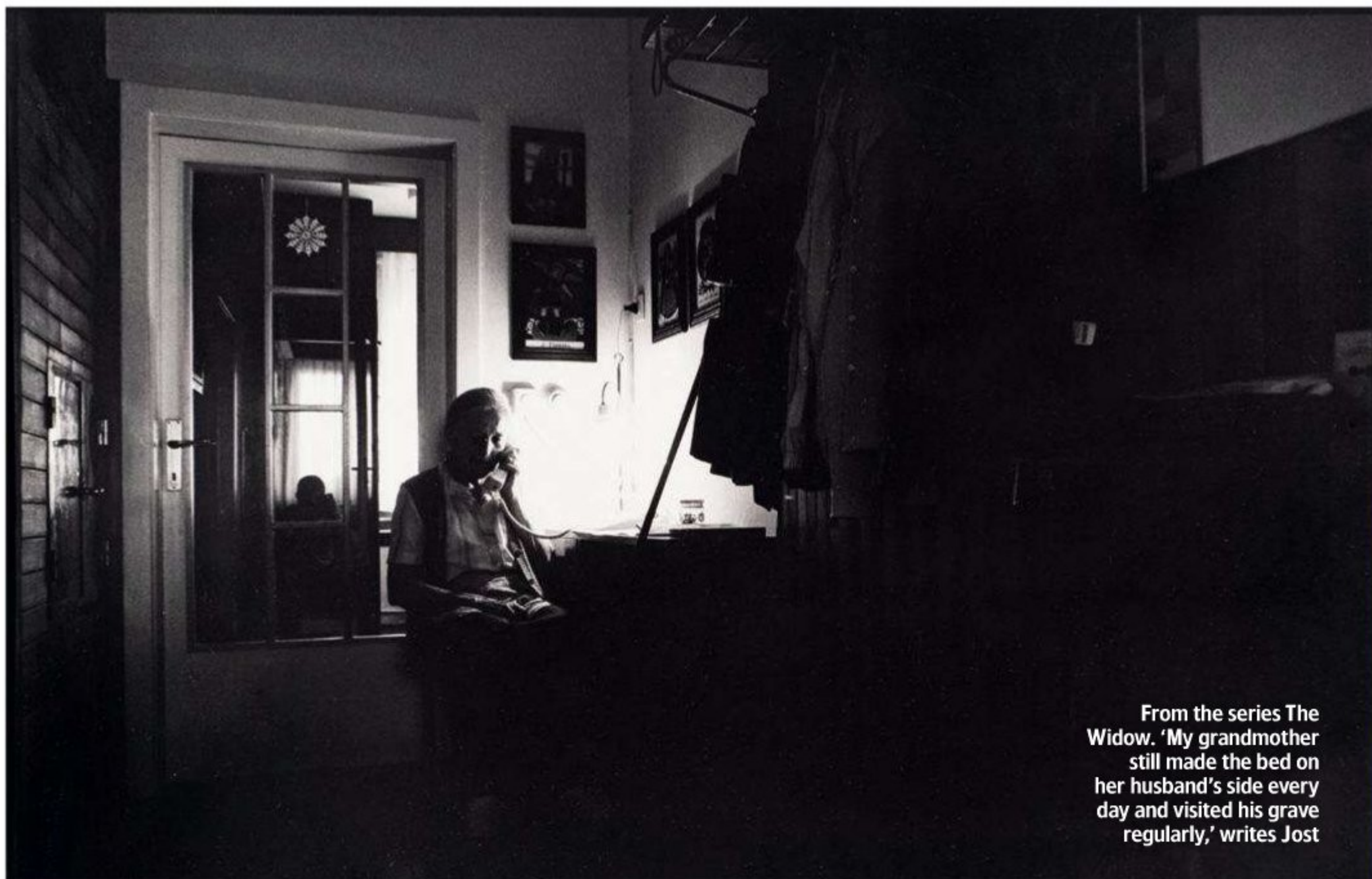
'I don't believe photography as a medium allows you to be objective. I decide to capture the images that I take and my photographs are the truth that I see. I believe images and journalistic essays should encourage people to dig deeper into certain themes to make people think and create their own opinions about things. In my opinion, photographs should inform but not impose.

'Since I'm new to this industry,

I can only read and listen about the golden era of photojournalism, but from what I have learned photographers rarely get the chance to cover stories in the way they want since the budgets are shrinking all the time. One of the most challenging aspects of being a photojournalist is to encourage those who are becoming more and more apathetic and lost in the world of consumerism to open their eyes and "see". It is a challenge to make people aware of the injustice happening to fellow human beings.'



A shepherd in Slovenia eats breakfast as his five-year-old grandson plays



From the series *The Widow*. 'My grandmother still made the bed on her husband's side every day and visited his grave regularly,' writes Jost

Victims of the Ajka alumina sludge spill in Hungary in October 2010 return to the New Beginnings homeless shelter established by a local church



© AMANDA RIVKIN/VII MENTOR PROGRAM



Amanda Rivkin

www.amandarivkin.com

Based in Baku, Azerbaijan, American-born Amanda has had her work published in *The New York Times*, *the Financial Times*, *Le Monde* and *Newsweek*. Amanda is mentored by Ron Haviv

AMANDA always had a small point-and-shoot camera when she was growing up, but really started taking photographs while at the Columbia Graduate School of Journalism. 'There was a five-week [photography] skills class aimed at reporters,' she says. 'After journalism school I completed an internship with Associated Press in Madrid, Spain. I watched as the photographers on the photo desk came in and out most days, visiting the scene of things while we were reporting from the desk. I became deeply jealous of the photographers so I knew I had to join them. I realised that photography was a

perfect merger of my interests in the arts, politics, and people.

'I first met Ron Haviv on election night 2008 in Chicago, USA. The meeting was brief, but he was very gracious. A few years later, Ron accepted me into his free Canon Masterclass Workshop at the VII Gallery in New York. It was a great experience and that was the beginning of a long conversation about joining the VII Mentor Program.

'I wanted to join for a number of reasons. I knew it would equip me with the necessary skills and guidance to make the transition from covering local day stories to long-term documentary work

abroad. Ron's encouragement and generosity is something I hope to repay to another generation of emerging photojournalists. I don't believe in inflated ambitions, but I believe in challenges. Joining the VII Mentor Program at this moment in my career means my ambition has met a critical challenge. It is a wonderful opportunity and I hope to make the most of it.

'My work looks at recurring themes, such as women, relationships, post-conflict, post-communism and specifically corruption in the privatisation process in post-communist societies. I will be moving to Istanbul, Turkey, later this month and hope to turn a closer eye towards conflict. I like to think of photography as a three-way conversation between the photographer, the people and the spaces they inhabit.

'I have always worked in an age of digital photography and tight budgets, so it is difficult to say

how the photojournalism industry has changed. It is hard not to be personally optimistic even if I tend to be pessimistic about things such as politics, governance and corruption. Struggle is an important part of life and every field is difficult if you aim for the highest levels.

'Photojournalism is a full-time commitment and often involves working long and hard hours for very little money. The most challenging thing about being a photojournalist is getting to where you need to go. Military personnel and scholars will say logistics is the most boring part of battle, but the most critical. It is the same in photography. What I love about photography is the ability to float in and out of different worlds even in the same country and see how life moves forward at the highest end and among the poor. I cannot think of any other profession besides journalism that affords such a lens into different strata of society.'

'What I love about photography is the ability to float in and out of different worlds'



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THE NEXT GENERATION OF HIGH PERFORMANCE CAMERAS

Since the demise of traditional film, photographers that wanted to take professional quality pictures had only one choice, expensive but cumbersome Digital Single-Lens Reflex (DSLR) cameras. This is now changing as a new innovative camera segment is rapidly gaining fans: mirror-less compact system cameras (CSC), that offer photographers DSLR-standard picture quality in a more compact and user-friendly format.

To take great pictures, you don't need to carry heavy camera gear anymore, or grapple with confusing controls. Take the Samsung NX20: it allows anybody to shoot pictures like a professional. No wonder that the NX20 has just been named "Advanced Compact System Camera of the year" by the European Imaging and Sound Association (EISA – which brings together the editors of Europe's top 50 industry magazines).

THE INDUSTRY LEADER: COMPACT AND CONNECTED

Samsung has a great track record at the EISA awards. Since 2009 the company has won five titles: 'Advanced Compact Camera' two years in a row (for the WB1000 in 2009 and the EX1 in 2010), 'Social Media Camera' (the SH100 in 2011) and 'Compact System Lens' (for its 20-50mm lens in 2011). This year it's the NX20 that gained credit for market-leading innovation.

The award proves that compact system cameras – especially Samsung's NX series – are now a genuine challenger to big DSLRs. So what makes the NX20 stand out? The EISA panel of expert journalists says that Samsung's camera combines outstanding optical technology with a simple user interface; its "compact and lightweight SLR shaped body... houses a 20.3-million-pixel Samsung-built APS-C format CMOS sensor with a maximum sensitivity of ISO 12800". In other words: a high-end sensor in a compact camera that delivers top-quality digital images.

But here is the clincher: The NX20 is one of the first cameras to build straightforward picture sharing into a pro-standard camera. To quote the EISA committee: "the star feature is the built-in Wi-Fi that allows the photographer to email images or post them to social media sites directly from the camera."

MAKING CREATIVITY PORTABLE

The needs of photographers of all abilities are changing all the time. So Samsung set out to create a completely new type of camera: it had to meet professional standards, and it would allow photographers not just to capture pictures, but to create them. The design of this new breed of camera had to meet the sweet spot for a wide range of photographers. Fans of DSLR cameras wanted a more portable device; owners of compact cameras were yearning to take top quality pictures. The first result of this design process was the innovative NX10, a camera that went a step beyond conventional cameras, and allowed users to realise their true photographic ambitions.



2009

Advanced Compact
Camera: WB1000



2010

Advanced Compact
Camera: EX1



2011

Social Media Camera:
SH100



2011

Compact System
Lens: 20-50mm lens



2012

Advanced
Compact System
Camera: NX20



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© ALEXANDER LEMBKE Samsung Smart Camera NX System 18-55mm F3.5-5.6 OIS II Lens

With the NX20, Samsung is meeting the needs of every user - from the DSLR professional to ambitious users of point-and-shoot cameras. The secret of its success is the combination of ease-of-use, low weight, compact form and DSLR-standard picture quality. The NX series was the first mirror-less camera system to use APS-C size sensors, which were especially developed by Samsung. In the NX20 this is pushed to a 20.3 Megapixels sensor that delivers images rich in colour and detail. With a 1/8000sec shutter speed it works in tricky light conditions, while 8fps continuous shooting guarantees that no moment is missed. All taken together, it makes the NX20 the ultimate portable tool. Photographers have complete creative control and won't miss a moment.

SMART CAMERAS: THE CONNECTED FUTURE

We live in a connected world. Samsung's range of SMART CAMERAs is bringing wireless connectivity to photography professionals and fans alike. Now they can have it all: take great pictures, and share via Wi-Fi and save them securely.

Combine the NX20's superior image quality with Wi-Fi connectivity, and finally you have pictures in a quality that you're proud to share - whether you post them on Facebook or email them to your friends. It's the future of photography, and the NX20 is the world's first compact system camera to make it possible.

Yes, the rapidly growing popularity of smartphones and tablets has been changing the world of photography. But it hasn't changed one thing: the quality and experience of a real camera cannot be replicated; in many ways it has become more valuable than ever. With its SMART CAMERA concept, Samsung is combining the quality and speed of high-end cameras with the freedom of wireless connectivity. Your pictures won't be left on the SD card anymore - forgotten and unseen. And Samsung's engineers continue to bring innovation to the NX series - so watch this space.



The Built-in supersonic motor and mechanical aperture ring allows for an extremely fast AF and precise MF. (Samsung 85mm F1.4 ED SSA) Innovative i-Function system.



High Speed Shutter Unit

20.3MP APS-C CMOS Sensor

DRIMeIII Imaging Processor

Built-in Flash

SVGA EVF

Smart Shoe

Wi-Fi Module

Super AMOLED Swivel Display



The NX20 also leads the way with its pioneering optical technology, the i-Function lens system. Instead of fiddling with buttons on the body of the camera, photographers can use the focus ring on the lens itself to change settings like aperture and shutter speed. The i-Function range, which is unique to the NX series, now offers nine lenses, including a 60mm F2.8 Macro lens for shallow depth of field on close-up shots, and an 85mm F1.4 ultra-fast teleprime lens for perfect portraits. Both come with a supersonic actuator (SSA) and Full Time Manual Focus, making them ideal for advanced photographers.

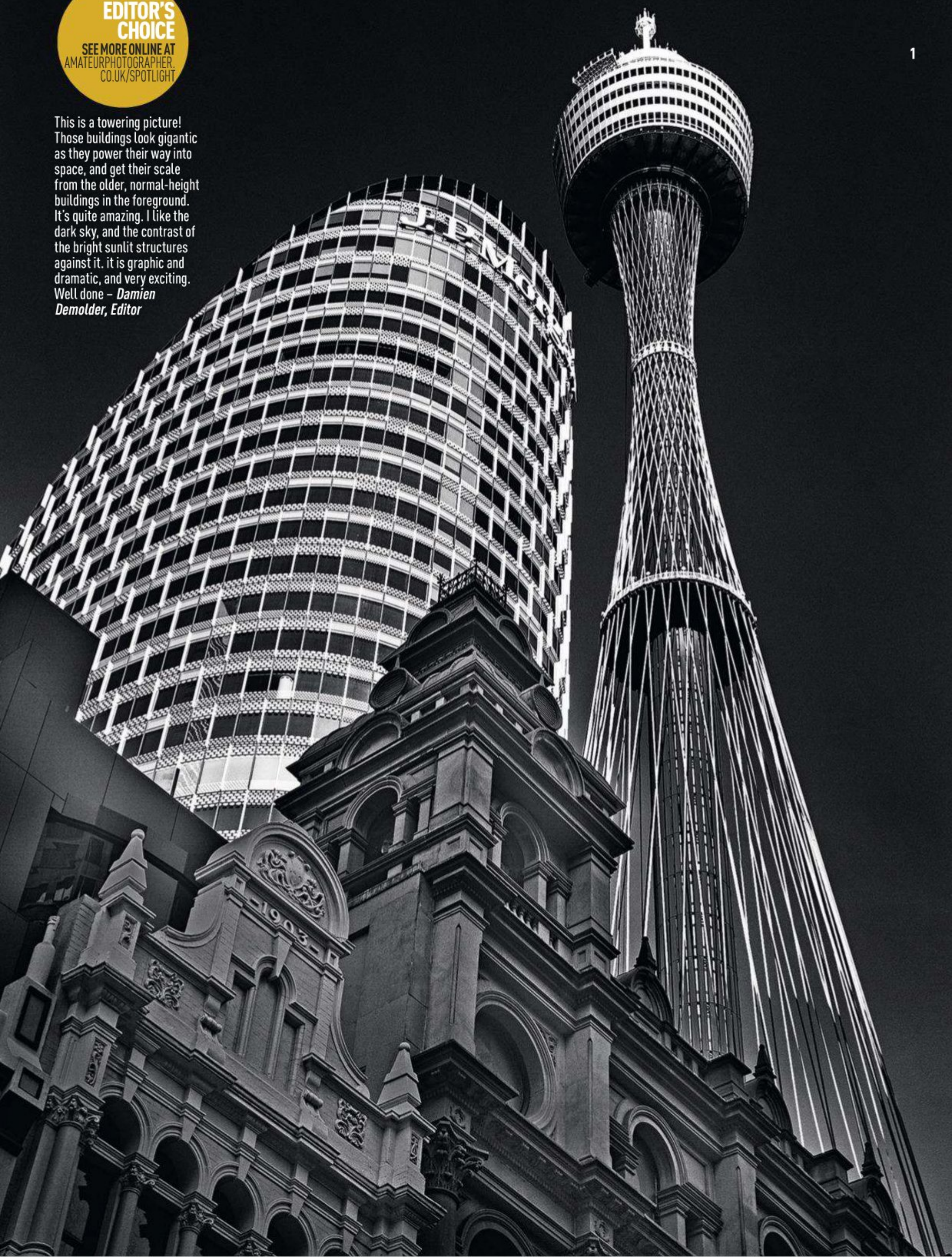


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This is a towering picture! Those buildings look gigantic as they power their way into space, and get their scale from the older, normal-height buildings in the foreground. It's quite amazing. I like the dark sky, and the contrast of the bright sunlit structures against it. It is graphic and dramatic, and very exciting. Well done – *Damien Demolder, Editor*



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www.vanguardworld.co.uk

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

2



3

3



Rex Kersley Vanuatu

Although he lives in Port Vila, on the island of Vanuatu in the South Pacific, Rex's favourite photographic subject is Australia. 'My wife and I both love bush walking and we always come back with a lot of pictures,' he says. 'I also enjoy walking around cities on the lookout for unusual scenes. I hardly ever know what I will end up photographing.' While Rex is enthusiastic about using quality lenses on his Canon DSLR, for him equipment is a secondary concern. 'GAS (Gear Acquisition Syndrome) is not high on my agenda,' he says.

Sydney Old and New

1 The composition and low angle of this shot show the differences between the new and old buildings
Canon EOS 550D, 15-85mm, 1/80sec at f/10, ISO 100

Kensington Sunrise

2 The contrast of light and shade really highlights the details in this crisp early morning image
Canon EOS 550D, 15-70mm, 1/3200sec at f/5.6, ISO 100

Sydney Reflections

3 Rex has captured the distortion of the reflections against the straight lines of the building in this shot
Canon EOS 550D, 15-85mm, 1/500sec at f/3.5, ISO 200



Matthew Aspden Greater Manchester

Matthew became interested in photography five years ago, when a trip to the Lake District ignited a desire to capture the striking scenery. 'I couldn't believe how beautiful the landscape was,' he says. Landscapes continue to be Matthew's favourite subject and he thinks everyone should find their own favourite locations to photograph. 'I believe there is something creative in all of us,' he says. 'As a primary-school teacher, I see this in every child – they want to learn about art so they can create something beautiful. This is exactly how I feel about photography.' To see more of Matthew's photograph, visit his website at www.mattlandscape.com.

Tandle Woods in Fog

1 Matthew took two exposures to capture a full range of tones for this ethereal and tranquil image

Canon EOS 5D Mark II, 24-105mm, 1/5 and 1/30sec at f/8, ISO 100, tripod

Dawn Over Hope Valley

2 Matthew has created a clean, crisp image of a misty morning

Canon EOS 5D Mark II, 24-105mm, 1/100sec at f/8, ISO 100, tripod, 0.9 hard grad, cable release

Saltwick Bay

3 The foreground rocks provide perspective for this dawn shot

Canon EOS 5D Mark II, 16-35mm, 5secs at f/16, ISO 100, tripod, 0.9 hard grad, cable release

Brandlehow Bay Jetty

4 A shot of a still, glassy lake that makes innovative use of low light

Canon EOS 5D Mark II, 16-35mm, 20secs at f/16, ISO 100, tripod, 0.6 soft grad, polariser



3



4



Chris Curtis Cornwall

A carpenter by trade in his home town of St Austell in Cornwall, Chris discovered an interest in photography after attending a course at the local college. Macro is one of his specialities, using timed flashguns to create precise images of water droplets in motion. What Chris loves most about photography is the challenge. 'I love getting the shot I want, and taking it in the way that I want it,' he says.

Circle Splash

1 Chris took all these images in the dark in his garage studio, using three flashguns

Canon EOS 5D Mark II, 180mm macro, 1sec at f/20, ISO 200 tripod, shutter release cable

Bubble Splash

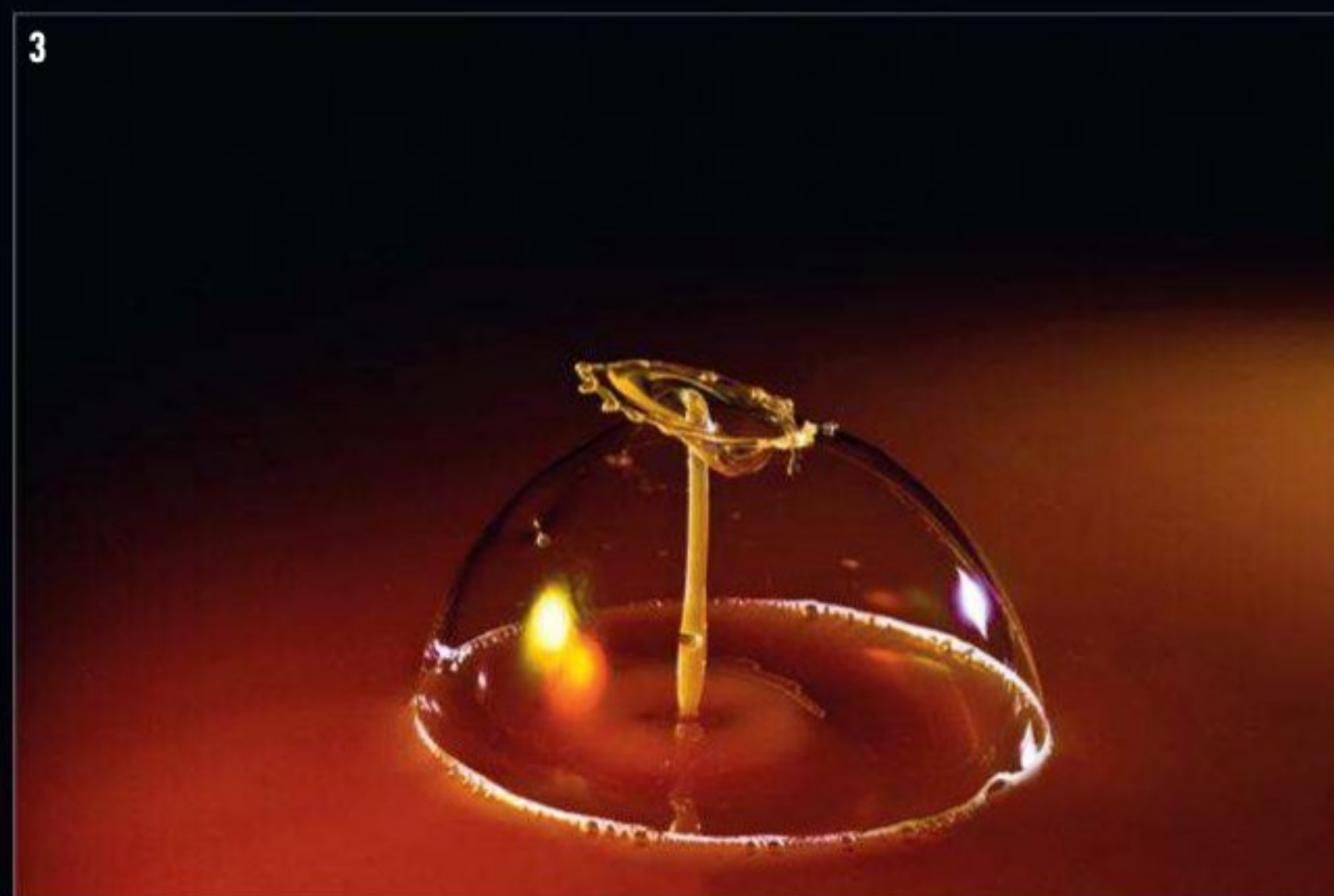
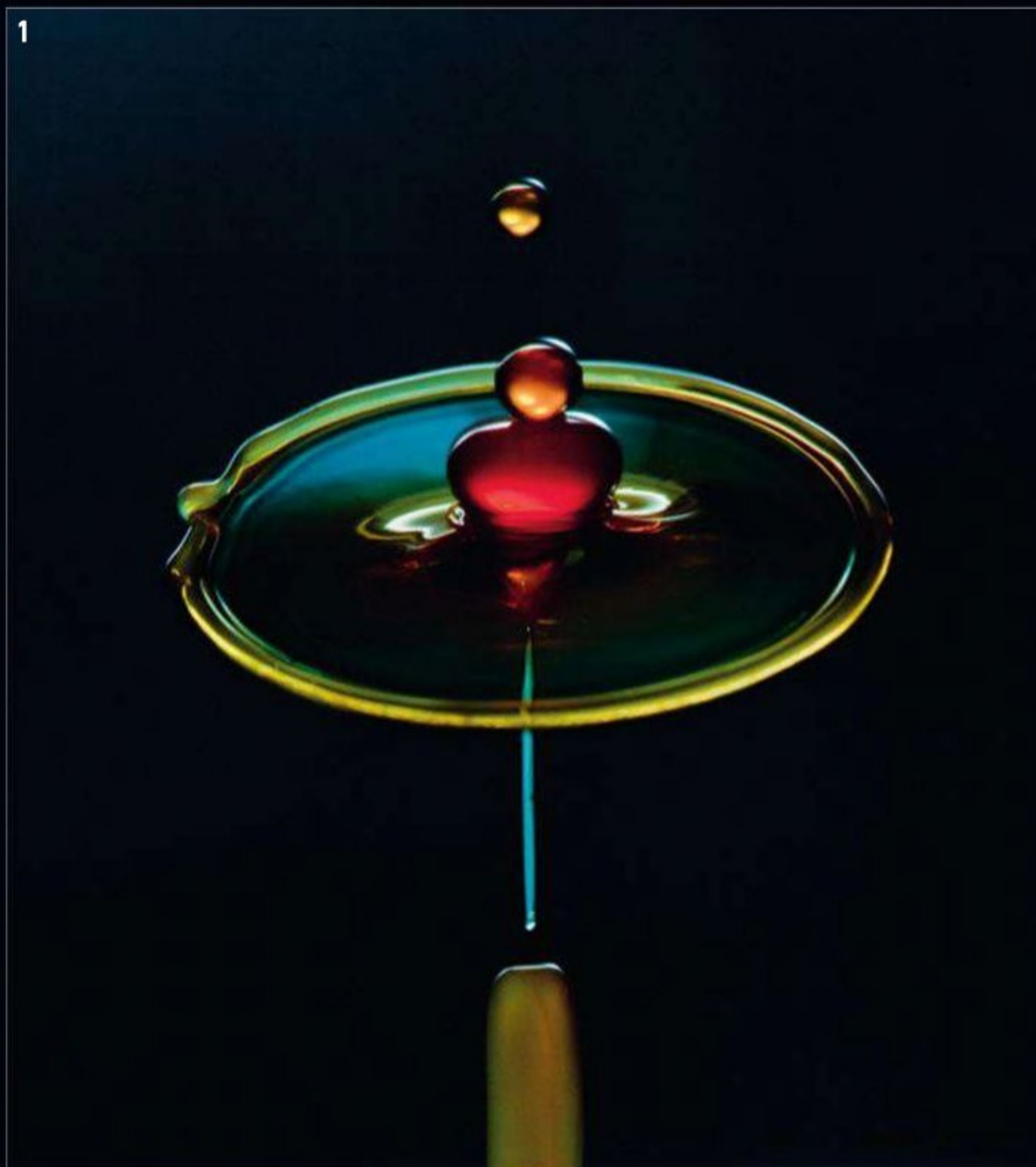
3 The asymmetry of this bubble splash makes for a beautifully intriguing image

Canon EOS 5D Mark II, 180mm macro, 1sec at f/20, ISO 400 tripod, shutter release cable

Splashdown for Alien

2 Chris used a coloured food dye for this image that resembles an alien spacecraft

Canon EOS 5D Mark II, 180mm macro, 1sec at f/29, ISO 200, tripod, shutter release cable



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Custom SLR M-Plate Pro £59.99

www.cliftoncameras.co.uk

CUSTOM SLR's M-Plate is a system designed for rapid switching between camera supports. It is a sizeable aluminium plate that is ideal for DSLRs and is designed to work with most Manfrotto RC2 and Arca-Swiss connections, with five extra 1/4in threads to attach other plates. The product is therefore more expensive than most single-purpose plate system, and as few photographers own multiple head systems this universal facility will be largely unnecessary. However, those who own a shoulder strap that attaches to a camera's tripod bush, such as the company's own C-Loop system and BlackRapid straps, will see the benefit of the M-Plate, because it can be used alongside a tripod. This means the strap and plate can remain in place when switching between supports.

The plate is attached using a supplied Allen key. I would like to see the key stored within the plate so it is close to hand. A hand-strap (£9.99) can be added to the plate, and the company plans to release a flash bracket and video rig. **Tim Coleman**

Amateur Photographer
A well-designed tripod plate system for switching between supports
★★★★☆

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BlackRapid LensBling \$8.50 (around £6.70)

www.blackrapid.com

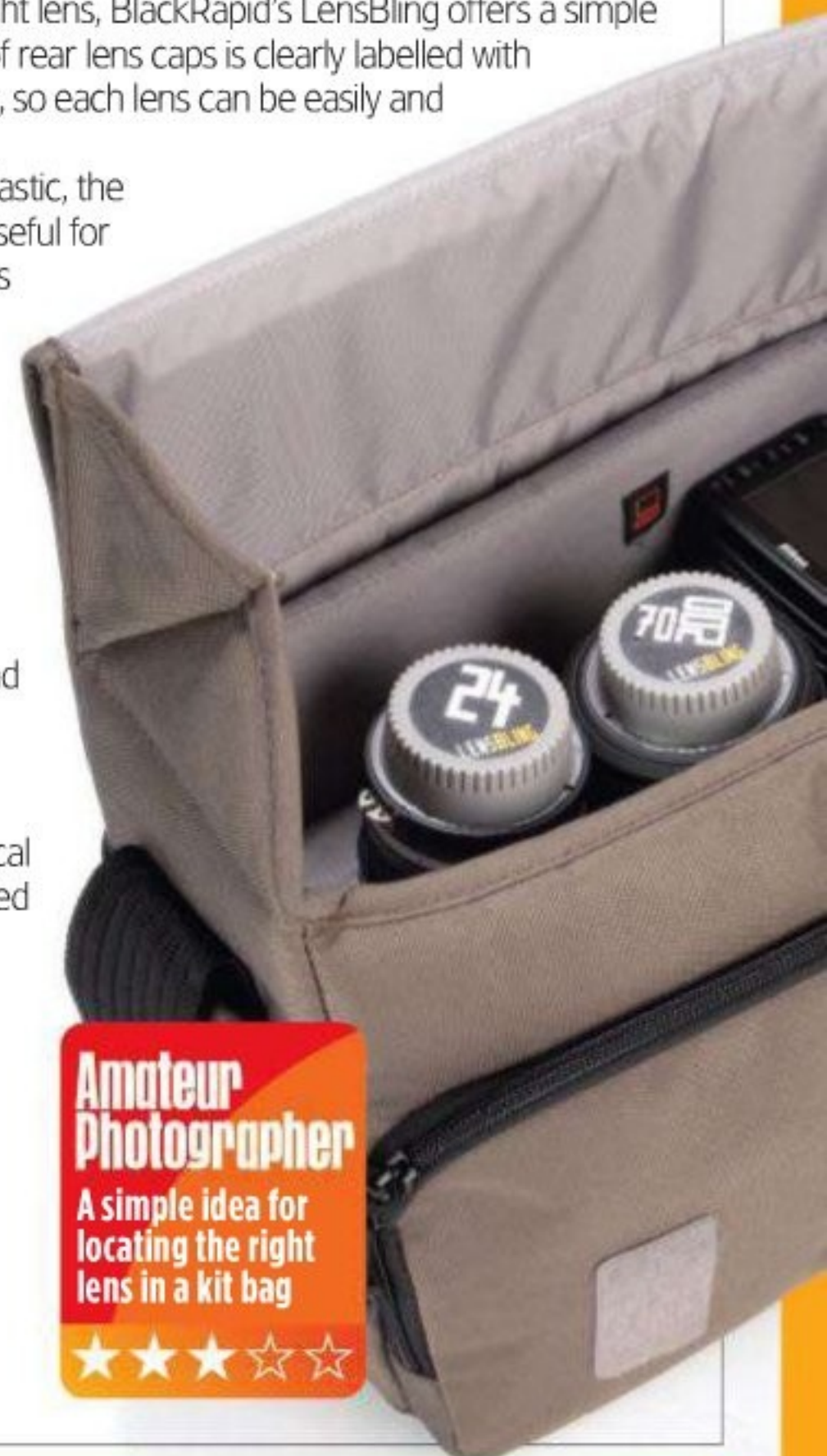
FOR PHOTOGRAPHERS who pack several lenses into their kit bag and cannot afford those precious moments rooting around to find the right lens, BlackRapid's LensBling offers a simple solution. This range of rear lens caps is clearly labelled with popular focal lengths, so each lens can be easily and quickly located.

Made from solid plastic, the lens caps are most useful for bags that store lenses upright, such as a messenger bag, but otherwise the extra usefulness over regular lens caps is limited.

Currently, the LensBling caps are available in Canon and Nikon fit. For this product to be truly useful, though, the limited number of focal lengths must be added to. At the time of writing there are too many focal lengths not included, with just five versions – 24mm, 50mm, 85mm, 24–70mm and 70–200mm – available for each brand.

Tim Coleman

Amateur Photographer
A simple idea for locating the right lens in a kit bag
★★★★☆



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-LX7

We test Panasonic's top-of-the-range LX7 with a 24–90mm f/1.4 lens and 10.1-million-pixel CMOS sensor.

AP 15 September

Sigma 180mm f/2.8 EX DG OS HSM

With a 1:1 magnification at 47cm, this latest macro lens from Sigma is designed for sensitive subjects, such as insects.

AP 15 September

Making prints

We find the best photobooks, prints and canvases on the market in our *Making the Most of your Pictures* special issue.

AP 22 September

Nikon 1 J2

A year after its launch, the J2 is the first follow-up to Nikon's 1 system featuring a 10.1-million-pixel CMOS sensor and improved LCD screen.

AP 29 September

Panasonic Lumix DMC-FZ200

A 600mm f/2.8 lens costs tens of thousands of pounds, but this setting is available on Panasonic's flagship superzoom camera.

AP 29 September

Sabre Switch TriggerSmart

Andrew Sydenham tests a motion-capture trigger system designed to capture images using sound, movement, light intensity and infrared beams

DATAFILE

RRP
£238
Trigger time
8-1/200secs
Delay time
10-1/1000sec
Trigger modes
Manual, auto one-shot,
auto re-arm
Focus activation
Manual
Sensor modes
Light, infrared beam, sound
Infrared beam
Range: 30-200cm.
Wavelength: 850nm
Flash intensity
Range: 0-1,500 lumens.
Sensitivity: 20 lumens
Sound frequency
50-5,000Hz at 3dB
Sensor mount
1/4in UNC thread (standard
tripod thread)
Trigger output
2x trigger, 1x focus. Closed
contact to trigger
Controller size
19 x 14 x 5cm
Sensor size
7.5 x 5 x 2.6cm
Weight
Controller 492g. Sensors
50g. Tripods 30g
Operating temp
0-35°C

SABRE Switch has developed a sophisticated and relatively inexpensive motion-capture system that can be used with digital and film-based cameras to capture images that are normally very tricky to achieve outside the realm of scientific and technical studios. Photographs of water splashes and droplets, bursting balloons and itinerant wildlife are just a few of the subjects that this system makes it possible to capture.

At the heart of TriggerSmart is the MCT-1 control unit, which links the sensors to the camera and fine-tunes trigger delay, sensitivity and adjustments to the shooting sequence. The system enables the camera to be triggered by sensors that detect sudden sounds or an increase in light intensity. These sensors can also act as a transmitter and receiver for an infrared beam that triggers the camera when the beam is broken.

BUILD AND HANDLING

The MCT-1 control unit and sensors are housed in utilitarian Heathkit-style plastic boxes with all the controls, switches and sockets clearly labelled. Mini-jack connecting cables of an adequate 5m length are included, and a pair of mini tripods (which regular AP readers will be familiar with) support the sensors.

Although well constructed, the casings are by no means water or weatherproof,

so precautions and the judicious use of plastic sandwich bags are required before getting seriously experimental. The touch buttons clicked on and off positively, but the indicator lights and labels are difficult to see in low light, although once you are familiar with the unit this ceases to be a problem. The all-important instruction manual is clearly illustrated and well written, and the sample scenarios go some way to helping achieve results in the first instance.

There is a fairly extensive list of cameras supported by the supplied trigger cable, with Canon models particularly well provided for, but it is important to check whether an adapter is required for your camera. The TriggerSmart kit on test here includes two sensors, and a substantial range of accessories is available to extend its capabilities if required.

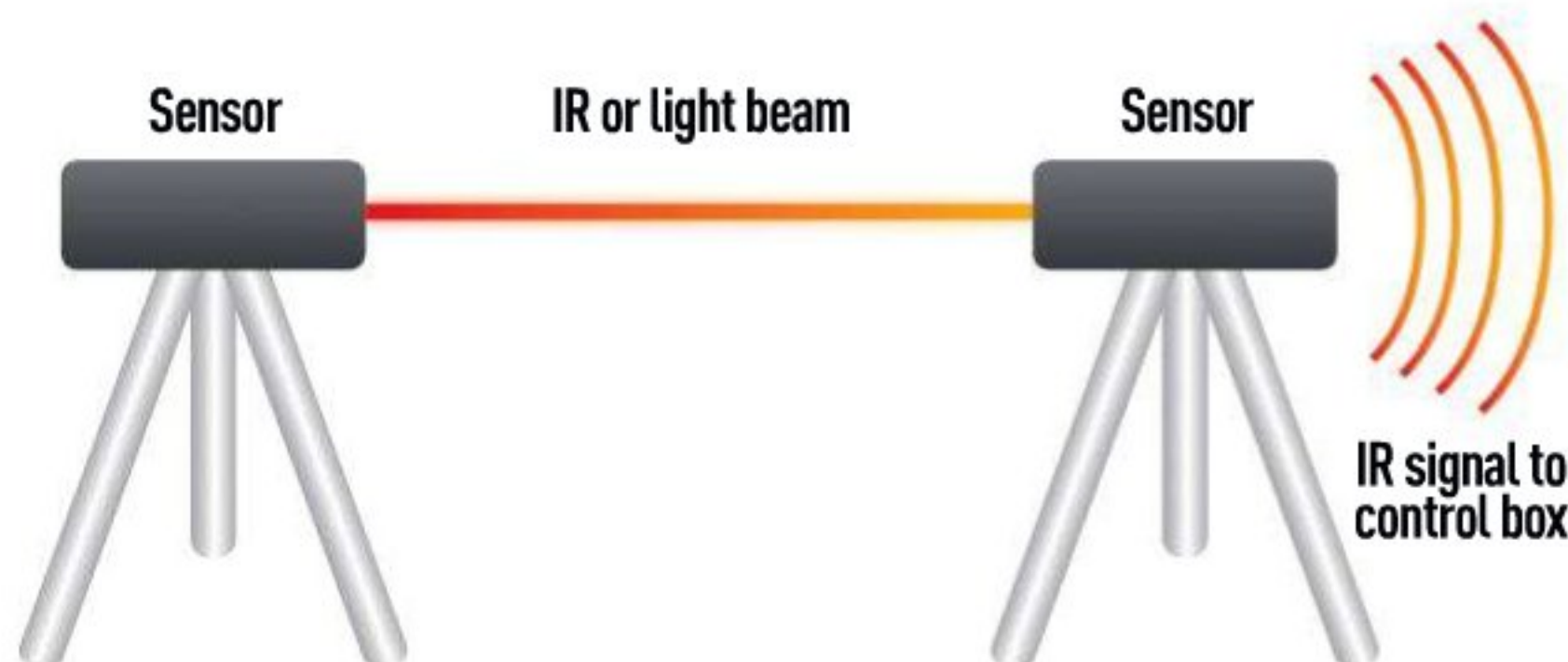
PERFORMANCE

Initial tests with the sound sensor worked very well, using the exact arrangement described in the sample scenario. With only a slight adjustment to the sensitivity, the camera triggered on cue every time.

It is possible to achieve a satisfactory result using the light sensors by adjusting the level of flash lighting. My only limitation was down to the duration of my flash units, and with

faster flash one could achieve better results. I found I preferred to mount the sensors on more substantial stands as they had a tendency to move around and be pulled over by the weight of the cables.

I have tried capturing water droplets many times before, and I found the infrared beam excellent for this purpose, adjusting the trigger delay to achieve the perfect splash shape. **AP**



Verdict

SABRE Switch's TriggerSmart captures action triggered by movement and sound admirably, and the possibilities are limited only by your imagination and time spent experimenting. It can't promise to give stunning results straight from the box, but with time spent getting to know its capabilities, this system is excellent value and worth buying if you are interested in high-speed imagery.



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AP challenge

Classic digital cameras

Mat Gallagher and **Tim Coleman** try out four digital cameras that were highly desirable in their time to see if their second-hand prices still make them viable options

DIGITAL camera production shows no sign of slowing, with models updated and replaced as frequently as every year. The early days of digital imaging saw significant changes with each model, while the mounting pixel race caused older cameras to pale into insignificance. Over the past few years, however, changes have become less extreme and, looking back, past models are still very usable.

The second-hand market has grown for this reason, and it is possible to pick up a previously expensive model for a very reasonable price.

For this challenge we chose four digital cameras, from a professional DSLR to an advanced compact, that were once top of their game, to see if they are as fun to use and deliver as great an image as we remembered. There were many cameras

that were considered for this challenge, and it was a tough decision as to which to leave out. At the professional end we chose the Nikon D2X, in the advanced semi-professional category the Fujifilm FinePix S3 Pro, as an enthusiast DSLR the Nikon D90 and for an advanced compact the Canon PowerShot G6. We loaded up the cameras with fresh memory cards and headed out for a day's shoot.



Nikon D2X

Launched September 2004
Cost From £500
(originally £3,500)



MID-2004 saw the introduction of the D2X as Nikon's flagship DSLR, replacing the company's long-standing (and rather dated) D1X. The D2X's 12.4-million-pixel, APS-C-sized sensor was range-leading at the time, making it a favourite with studio photographers. Indeed, the D2X was priced out of reach for all but the professional, at around £3,500. Its 2006 successor, the D2Xs, had just minor changes, and most of its improvements could be achieved on the D2X via a firmware upgrade. It was only through the introduction of the full-frame D3 (2007), D700 (2008) and D3X (2008) that we moved on from the D2X.

The professional-level D2X has a weather-sealed, magnesium-alloy body designed to repel dust and moisture, and its large form includes a large-capacity EN-EL4 1900mAh battery, bottom LCD panel for ISO, white balance and image size controls, and a similar button layout for switching between portrait and landscape-format shooting.

It may be eight years old, but aspects of the camera's handling, button layout and styling are still evident on Nikon's current professional-level cameras. Those familiar with a high-end Nikon DSLR will be at home with the D2X. It is a responsive camera with minimal shutter lag measured at 0.03secs, and a speedy camera with full resolution 5fps capture, or 8fps in 6.8-million-pixel crop mode.

The LCD screen is the biggest telltale sign of age. Its 2.5in size and 235,000-dot resolution cannot compete with its successors, especially given that it offers only a 2x magnification, which means examining images in-camera is tricky. Also, the D2X does not offer live view or video recording.

The D2X uses an APS-C-sized sensor like that used in the company's current entry and enthusiast-level DSLRs. Its 12.3-million-pixel resolution and sensor size (and therefore image quality) are similar to that of the D300S. The D300S has been around since 2009, and its updated sensor performs better in low light, offering a native ISO 200-3200 range (expandable to ISO 100-6400). Those who shoot in low-contrast light will be restricted by the D2X's ISO 100-800 range (which has two extended 'Hi' settings), whereas the latest flagship Nikon model, the D4, offers an extended setting up to ISO 204,800.

Today, the D2X no longer cuts the mustard for most studio photographers. Nikon's professional-level cameras use a full-frame sensor. This larger sensor

With a maximum setting of ISO 800, a tripod was necessary for this evening image



area is able to collect more light than an APS-C unit, which is ideal for low-light work and gives greater control over depth of field. Current Nikon models also have higher resolutions, at 16.2 million pixels (D4) and 36.3 million pixels (D800). However, those looking for a camera with excellent build quality, handling, long battery life and strong image quality in good light will be satisfied with the D2X.

As with all professional cameras, when buying a second-hand D2X check the number of shutter actuations, because these cameras have often been used extensively and the shutter could be near the end of its life. The number of actuations is a key factor in the pricing of second-hand models: those that have a high count can be found for under £500, which is a staggering price for what once sat at the top of Nikon's DSLR range, and a similar price to a second-hand, enthusiast-level D300. Expect to pay nearer £700 for a D2X in excellent condition and with a low actuation.

● Thanks to Grays of Westminster (www.grayswestminster.co.uk) for providing the Nikon D2X used in this test



The D2X uses an APS-C sensor, so the camera works well with Nikon's 18-200mm lens. Here the maximum focal length is a 300mm equivalent

AT A GLANCE

NIKON D2X

- 12.4-million-pixel, APS-C CMOS sensor
- ISO 100-800
- 2.5in LCD screen with 235,000-dot resolution
- 5fps or 8fps in cropped mode (6.8 million pixels)
- Viewfinder with 100% coverage and 0.86x magnification
- 1,070g (without battery/card)
- 157.5 x 149.5 x 85.5mm
- Nikon F mount

Fujifilm FinePix S3 Pro

BACK in 2004, the predecessor to the Fujifilm FinePix S3 Pro, the S2 Pro, was the camera of choice in the office. We really enjoyed using it, despite its slight idiosyncrasies, but when the S3 Pro came along it was an altogether sleeker camera, bringing an advanced new sensor, a bigger LCD and a more efficient battery system.

When the S3 Pro was launched in 2005 (having been announced almost a year earlier), it had an RRP of £1,600, which priced it slightly above most other enthusiast DSLRs of the day, such as the Canon EOS 20D and Nikon D70. However, it remained significantly cheaper than professional models like the Nikon D2X. This appealed to wedding photographers and semi-pro shooters, and as it used the Nikon F mount it made a great camera for Nikon users converting to digital for the first time.

The camera featured a new SuperCCD SR II sensor, which had separate S and R photodiodes that captured an extended



Taken with a 50mm macro lens, colour rendition from the S3 appears natural

Launched 2005
Cost Around £180
(originally £1,600)



dynamic range, and unlike the original SR version, these R diodes sat separately in between the S diodes, allowing each to be bigger. The sticking point was the sensor's exact resolution: it had 12 million photodiodes, but used the combination of the S and R diodes to create a single pixel of the image and, therefore, a total of just 6 million pixels. These were then interpolated in the camera to create a 12-million-pixel file (for both raw and JPEG). This, to the reviewers and retailers, meant it was a 6-million-pixel camera, which proved a disadvantage in the pixel race.

The S3 Pro's design was curvier than its predecessor, and featured a proper vertical grip built into the body, complete with vertical shutter button. The previous dual-battery configuration was ditched in favour of a simple 4x AA set-up, although this meant the power previously supplied by the additional two CR2 batteries now had to come from AA units.

The larger build of the S3 Pro is nice in the hand, and provides easier shooting in portrait format than most cameras thanks to the extra shutter button and comfortable grip. Despite the size, it is not quite as heavy as a professional body and therefore doesn't weigh you down over a day's shooting.

The camera's 2in, 235,000-dot LCD screen is quite difficult to see, especially behind the protective plastic screen guard, and using the main menu required finding a shaded area first. One nice feature, though, is the additional info screen on the rear, which negates using the main menu for most features. The viewfinder is nice and bright thanks to the pentaprism, but the 0.86x magnification and around 94% coverage makes it feel quite small.

At ISO 1600, luminance noise is more apparent than on modern DSLRs and is best avoided for critical work



Images from the S3 Pro are generally impressive. Although they lack the resolution I would expect from a more recent camera and are more prone to fringing, the colours are natural and appear nice and sharp. Despite the dual photosites, the dynamic range is still quite limited compared to modern CMOS sensors. The shutter and mirror movements feel much more gentle than those of modern cameras.

The one downside of the S3 Pro is its use of AA batteries. The battery meter is quite erratic at times, falling from full to empty within a few shots, and then rising again after a brief pause. Whether an issue of power usage or capacity of the AA units, you can end up with fewer than 200 shots per charge, especially as the rechargeable units age. For a student wanting to learn more about photography, the Fujifilm FinePix S3 Pro would be a great choice, especially considering the current price and its Nikon lens mount.

● Thanks to LCE Guildford (www.lcegroup.co.uk) for providing the Fujifilm S3 Pro used in this test

AT A GLANCE

FUJIFILM FINEPIX S3 PRO

- 12.34 million pixels (6.17m S pixels + 6.17m R pixels)
- SuperCCD SR II sensor
- ISO 100-1600
- 2in, 235,000-dot LCD
- 2.5fps shooting
- Viewfinder with around 94% coverage
- 835g (without battery/card)
- 148 x 135 x 80mm
- Nikon F mount

Nikon D90

Launched 2008
Cost Around £400
(originally £699)
Still available new for around £500



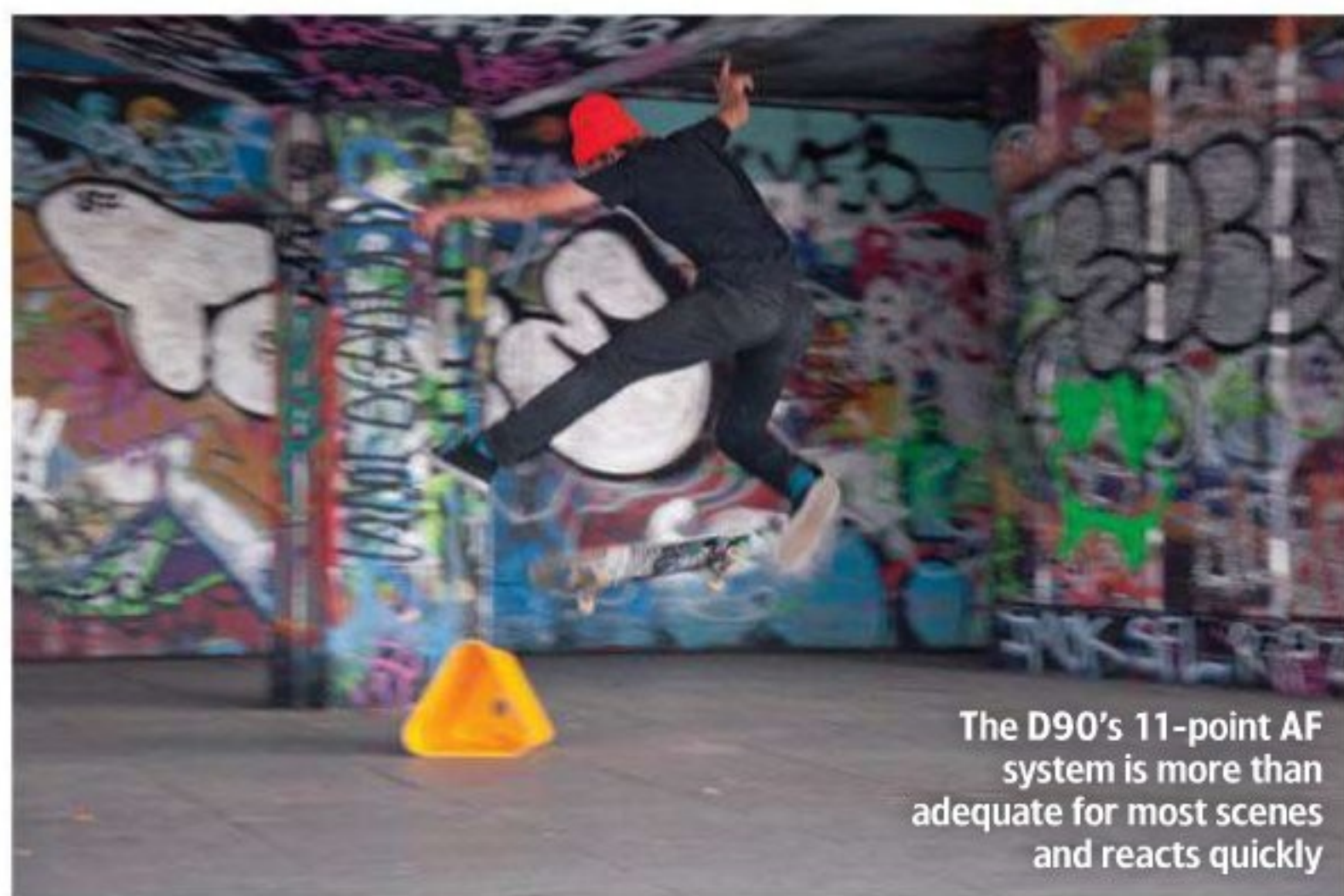
DESPITE being launched back in 2008, the D90 remains on Nikon's current model list and can still be bought new in many stores. This long life is testament to the popularity of the model. After four years, though, and with a model number that doesn't fit with the four-figure arrangement of all the other DSLRs in the Nikon range, it won't be long before it finally bows out. However, its second-hand demand is likely to continue for some time.

The D90 replaced the D80, updating the sensor from 10 million to 12 million pixels, and brought Nikon's sensor-cleaning system from the D300 to shake the dust off the sensor. The biggest feature this camera introduced, however, was video. The D90 was the first DSLR to feature movie capture and did so with a 1080x720p HD resolution at 24fps with mono sound. With video also came live view and contrast-detection AF for composing via the new large 3in, 921,000-dot screen, also from the D300. Other features to surface on the D90 included 3D tracking, Active D-Lighting and face detection (in live view mode). From the overall specifications, the D90 still sits between the D5100,

and D3100 models, depending on the features you are looking at, and while it can't compete on resolution with the likes of the new D3200, it has a body closer to the D7000. Its price of around £699 new is unlikely to tempt people away from any of these models, but its second-hand value of around £400 will be attractive to some.

Using the D90, it's easy to forget that this camera is more than four years old, as it feels and handles as well as many more recent models. The 11-point AF system is more than adequate for most scenes and snaps into focus quickly and quietly. The viewfinder has a decent 96% coverage with a pentaprism and, thanks to the 0.94x magnification, looks nice and large for composing. The camera is compact but fairly weighty with an aluminium and plastic body. One benefit over some of the more recent

'It's easy to forget that this camera is more than four years old, as it feels and handles as well as many more recent models'



The D90's 11-point AF system is more than adequate for most scenes and reacts quickly

For more contrasting scenes, negative exposure compensation is necessary to retain highlight detail



AT A GLANCE

NIKON D90

- 12.3-million-pixel CMOS sensor
- ISO 200-3200 (ISO 100-6400 extended)
- 3in, 920,000-dot LCD
- 4.5fps shooting
- Viewfinder with 96% coverage and 0.94x magnification
- 620g (without battery/card)
- 132 x 103 x 77mm
- Nikon F mount

models is that it feels much more manual, with front and back finger dials and a large top LCD for shooting information. The only other consumer Nikon DSLR to do this is the D7000.

When looking at the images, the levels of luminance noise give away the age of this camera, with even ISO 1600 showing significant signs. However, the ISO 6400 setting retains its colour and definition, and with some noise reduction is still usable. Metering appears to be an area that Nikon has improved with its more recent models, as the D90 has a habit of losing the highlights – negative exposure compensation is necessary for more contrasting scenes. Second-hand D90 models are in high demand, but if you can find one in good condition for less than £400 it is worth snapping it up.

Canon PowerShot G6

THE CANON PowerShot G series has been around since 2000, and is now onto its tenth model, the G12 (there is no G4 or G8 because Japanese firms avoid these numbers). Another model, the PowerShot G1 X, is currently available alongside the G12, but is a departure from the series and features a larger imaging sensor.

The PowerShot G6 was announced in 2004 and replaced two years later. The G7 arguably showed the most dramatic makeover of any of the PowerShot G models. All the cameras up to the G6 use a 1/1.8in (7.14x5.36mm) CCD sensor, feature an articulated LCD screen, top LCD panel, fast f/2 lens, and store raw and JPEG images on a CompactFlash card. In fact, the G6 came supplied with a 32MB CF card, enough for four full-resolution, 7.1-million-pixel images. With the launch of the G7, the specification changed drastically.

As with its G5 predecessor, the G6 has a 35-140mm f/2-3 lens, Digic processor and 118,000-dot LCD screen, although the screen is slightly larger at 2in. The G6 is significantly lighter than the G5, and has an increased resolution, from

Launched 2004
Cost From £80
(originally £500)

5 million to 7.1 million pixels. The G7 saw dramatic changes, such as a larger-sized 1/1.7in sensor with 10 million pixels, a maximum ISO 3200 setting, 35-210mm f/2.8 lens (with 1cm macro mode), Digic III processor, 207,000-dot LCD screen, SD memory card storage, a different battery type and was again much lighter. PowerShot G-series models have never been compact, however, with many current compact system cameras smaller and lighter.

While the latest versions of the camera have slimmed down, the downside of this is that the supplied battery cannot match the battery capacity of the G6. The official Canon BP-511A battery used by the G6 has a large 1390mAh capacity, which exceeds most of today's compacts. The G6 may be chunkier than more recent models, but its well-pronounced handgrip is preferable



Taken at ISO 200, luminance noise is already evident in this image, although it is uniform in appearance, and similar to grain



to the slimline form of its successors.

A modern CSC with a 3in, 921,000-dot LCD screen was tested alongside the Canon PowerShot G6, and the difference between the screens is staggering. The G6's screen is noticeably smaller and its 118,000-dot output duller. It is difficult to view images clearly until they are on the computer screen at the editing stage. The G6's built-in optical viewfinder does not have a 100% field of view, so accurate framing is difficult and it displays pronounced fringing.

When it comes to image quality, the G6 makes the most of its excellent lens. For a 'compact' camera, the quality of detail in real-world images is good even by today's standards, and full-resolution files are perfectly sufficient for A4 prints, even up to A3 by reducing the print resolution in the image size. Image capture is, however, much more limited given the ISO 50-400 range. For those using the camera in good light this will not be an issue, and there are few cameras today that go as low as ISO 50. The Canon PowerShot G6 is fun to use and, available for as little as £80 second-hand, it is something of a bargain.

● Thanks to SRS Microsystems (www.srsmicrosystems.co.uk) for providing the Canon PowerShot G6 used in this test



The dynamic range of the G6 is very good, with plenty of detail retained in the sky here

AT A GLANCE

CANON POWERSHOT G6

- 7.1-million-pixel (1/1.8in) CCD sensor
- ISO 50-400
- 2in, 118,000-dot LCD screen
- 35-140mm f/2-3 Canon lens
- Optical viewfinder
- 467g
- 105x73x73mm
- USB 1.0 transfer speeds of 1.5Mbit/sec

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11.00	Brain vs camera Q&A Presented by Damien Demolder
11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting – Natural light Presented by Damien Demolder
12.35	Lighting – Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Martin Evening
15.30	Make cash from your photos Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session
16.30	Chat with the experts over a glass of wine
17.30	Ends

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Samsung NX1000

Samsung's **NX1000** entry-level compact system camera costs less than its counterparts, but still packs a 20.3-million-pixel sensor and Wi-Fi compatibility

Tim Coleman
Technical writer



WITH the introduction of the NX1000, Samsung's NX series now includes three models. The new camera sits below the NX210 and NX20 as the entry-level model, with a build, handling and price point designed to entice people into buying an interchangeable-lens camera for the first time. Make no mistake, though: the NX1000 is a capable camera indeed, and could even tempt experienced photographers. It features the same core as the more 'advanced' NX models, including the 20.3-million-pixel, APS-C-sized CMOS sensor. There is, in fact, very little to choose between the NX1000 and the 'higher-up' NX210, which is the other compact-style camera in the range, yet the camera on test here costs roughly £200 less.

I have mainly tested the NX1000 with the 20-50mm i-Fn lens, which is available in a kit for around £490, although I have also used the Samsung 18-200mm OIS lens, which somewhat dwarfs the camera but offers an impressive 11x optical zoom. Throughout this test, I frequently refer to the NX210 (tested in AP 21 July) because the two cameras are very similar. For reference, virtually all the performance information applies to both cameras.

FEATURES

All current NX cameras use Samsung's own 20.3-million-pixel, APS-C-sized CMOS sensor, which means that the NX1000 is capable of capturing a great level of detail. This is good news for anyone trying to choose between the NX cameras because the same image quality is available throughout the range.

Of course, the key feature of note is Wi-Fi compatibility, because Samsung is the first manufacturer to include this in its interchangeable-lens cameras. The Wi-Fi

menu contains options for email, social sharing, auto back-up, TV link, MobileLink and Remote Viewfinder. The latter two options work via Samsung's smartphone apps, available for both Android and iPhone systems. MobileLink is used to transfer photos on the camera to a smartphone, and Remote Viewfinder is designed as a remote release with control over shutter, image size and drive mode. In use, Wi-Fi can be a little glitchy and slow to connect, but when fully operational it has great tools for shooting and instantly sharing. Also, once an image is on a phone, photo-editing tools can be employed for image adjustments.

Most of Samsung's NX lenses now offer i-Fn control, and considering the NX1000 has a limited number of controls on its body, the extra access point for exposure controls via the lens is welcome. These controls can be adjusted using the front lens ring and navigated using the control wheel. The i-Fn menu can hold up to five control options, including shutter speed, white balance, exposure compensation and ISO.

There are many other features included, and the camera is packed with useful shooting modes. Noteworthy examples include an 8fps burst rate and bracketing for exposure, white balance and colour.

AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- Wi-Fi compatible
- 3in, 921,000-dot LCD screen
- 8fps continuous shooting mode
- 1080p full HD video recording with stereo sound
- Street price around £490 with 20-50mm i-Function kit lens

9/10

BUILD AND HANDLING

It is in the build and handling that the most obvious differences between the NX1000 and NX210 can be



'The NX1000 has neat touches like the textured leather effect on the front and rear panels'

found, although in size and weight these are negligible. Body-only, the NX1000 is up there with the smallest and lightest interchangeable-lens cameras around, at 37mm deep and weighing 217g. Where the two cameras differ is that the NX210 features a metal build, while the NX1000's shell is made from plastic, which accounts for the difference in price. Aesthetically similar, the difference is felt in the hand and in how well each camera body will resist years of toil and use. That is not to say the NX1000 build is poor, as, on the contrary, it feels solid in the hand and has neat touches like the textured leather effect on the front and rear panels.

Another factor that classes the NX1000 as an entry-level model is the limited controls on the body, which make it suitable for those new to photography. The camera seems geared toward instant sharing, because on the top plate is the smart link button for direct access to MobileLink, while the NX210, in contrast, has a dial to control zoom in playback and make exposure adjustments. Likewise, there is no exposure-compensation button, which is instead found on the control wheel in place of the ISO control. Smart auto shooting mode provides hassle-free shooting, and magic frame mode adds a frame directly onto the digital file for instant effect.

In keeping the body as small as possible, the NX1000 does not feature a built-in flash. Instead, the camera comes supplied with a separate flash unit, which is attached via the hotshoe port. In its extended position the flash has good clearance from the body, which I think is a better option than a compact, built-in unit. The hotshoe port does not feature an accessory port to fix an electronic viewfinder.

There is one issue that I hope will be addressed in future models. When using raw or JPEG fine capture, especially in the continuous high shooting mode, images are processed very slowly, and on countless occasions I had to wait for the camera to be ready before I could shoot again. All in all, though, the camera handles really well.

8/10

WHITE BALANCE AND COLOUR

With the camera set to its standard colour mode, I find the colours lack vibrancy. JPEGs appear more like unedited raw files than the highly saturated and print-ready images one would expect. As such, I did not rely on it that often. Other colour modes can be used with the Picture Wizard activated, including vivid, which injects some welcome punch

Facts & figures

Street price	Around £530 (with 18-55mm lens)
Sensor	20.3-million-effective-pixel CMOS
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MOV
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb (max 4mins)
Max flash sync	1/180sec
ISO	100-12,800
Exposure modes	PASM, lens priority, smart auto, panoramic, video, 14 scene modes, 10 smart filters, 13 magic frames
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV
White balance	Auto, 7 presets, custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	Single, continuous high 8fps, continuous low 3fps, self-timer 2-30secs, AE bracketing
LCD	3in, 921,000-dot TFT
Viewfinder type	N/A
Focusing modes	Single, continuous, manual
AF points	Single-point, 15 multi-point (35 close-up), face detection
DoF preview	Yes
Built-in flash	No, but a hotshoe-mounted GN 8m @ ISO 100 included
Video	1080p HD at 24fps, 25fps or 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable BP1030 Li-Ion
Connectivity	USB 2.0, HDMI
Weight	217.7g (without battery and memory card)
Dimensions	116.5 x 62.5 x 36.6mm

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: www.samsung.com/uk

In the close-up image, exposure has been pushed 2EV to reveal plenty of detail in the shadow areas



into images, and several other presets.

Once the colour mode has been set to taste, colour rendition is very good. Auto white balance is predictable and its tone often a little cool, which is not unusual. Provided one is vigilant for scenes that may trick the colour balance, such as



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Samsung 20-50mm i-Fn kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



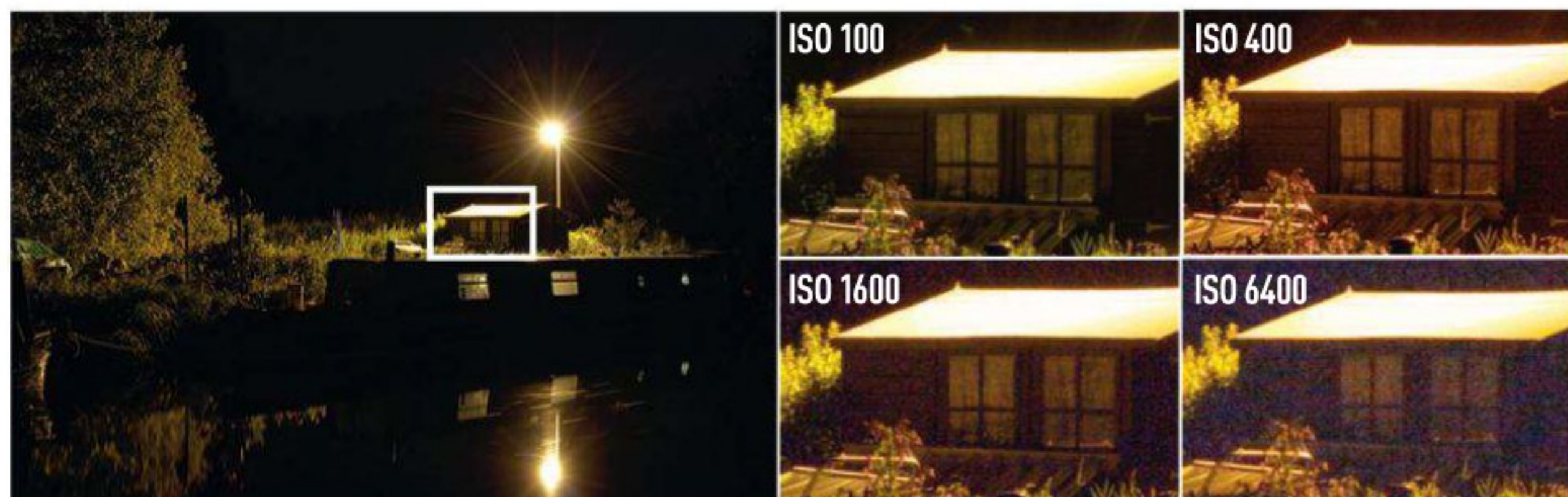
where one colour is dominant, auto white balance can be relied upon.

8/10

METERING

The NX1000 features the same metering system as that used in the NX210 and NX20, with evaluative metering made up of 221 segments. I found this mode both reliable and, most importantly, predictable in the way it meters for a scene. It is helpful for a photographer to be able to leave certain camera settings, such as metering, as they are. Handily, there is the choice to link – or not – auto exposure to the AF point.

8/10



Even in the shadow areas here, noise is well controlled up to ISO 1600

NOISE, RESOLUTION AND SENSITIVITY

Without doubt, the camera excels in its ability to resolve detail, even using the budget 20-50mm f/3.5-5.6 kit lens. Viewing images at 100% on-screen not only shows just how crisp detail can be, but also just how big the 20.3-million-pixel images are, indicated as 18.2x12.2in with the image size set to 300ppi.

Our resolution chart shows centre sharpness up to the 30 marker at ISO 100, which means the NX1000 is right up there with the best in its class, and at its price point is exceeded only by the Nikon D3200, which has a 24.2-million-pixel resolution.

With such a high pixel count on its APS-C-sized sensor, and therefore moderate pixel pitch, it is interesting to see how the NX1000 is able to deal with noise when pushed to its limits in low-contrast light. Having recorded the same scene across the entire ISO 100-12,800 range, images have been analysed for noise across the tonal range. Images up to ISO 400 are largely free of noise, even in shadow areas, and detail is acceptable all the way up to ISO 1600, at which point luminance noise is present but uniform. Above this setting, luminance and chroma noise are not uniform but patchy, resulting in mushy detail and compromising the dynamic range.

28/30

AUTOFOCUS

Using the camera to shoot a sports scene, I found fast and erratic movement definitely beyond its capabilities. Without lock-on tracking for continuous shooting, don't expect the camera to cope with rapid

movement. However, at this level the camera is not really designed for this use, and its intended audience should find the contrast-detection AF system snappy for everyday scenes.

The camera features single, continuous and manual-focus modes, the last of which provides focus magnification, which is extremely helpful in bright weather given that the LCD screen must be wholly relied on for viewing and composing images.

Handily, in spot AF mode, the size of the spot area can easily be adjusted and reduced, for a more precise area, down to approximately 4% of the frame.

8/10

DYNAMIC RANGE

Like its counterparts, the NX1000 has a dynamic range of approximately 11EV at ISO 100, which is solid if unspectacular for a camera at this level. The camera does not offer a HDR mode to extend the dynamic range, although auto exposure bracketing up to ± 3 EV is possible. The use of a tripod is ideal in this mode as the three frames are captured one after the other, and the files require blending post-capture to combine the extra tonal information.

8/10

LCD, VIEWFINDER AND VIDEO

Instead of a 614,000-dot AMOLED screen as in the NX210 and NX20, the NX1000 has a 921,000-dot TFT type. An AMOLED screen is supposedly a brighter type, but I still found the NX1000's LCD screen perfectly adequate for all but extreme bright conditions. It will be interesting to see

if Samsung introduces touch functionality to the LCD screens of its NX cameras, and whether the articulated screen used in the NX20 will find its way to the compact-style NX models. I am sure users would appreciate either or both of these functions, especially given the relatively high price of the camera. In this respect, I feel the camera lags behind some of its competitors.

Given its size, it is no surprise to find that there is no built-in viewfinder on the NX1000. There is no accessory port, either, which means an EVF cannot be used. Video capture at 1080p full HD is possible at 30fps, 25fps and 24fps, with stereo sound.

7/10

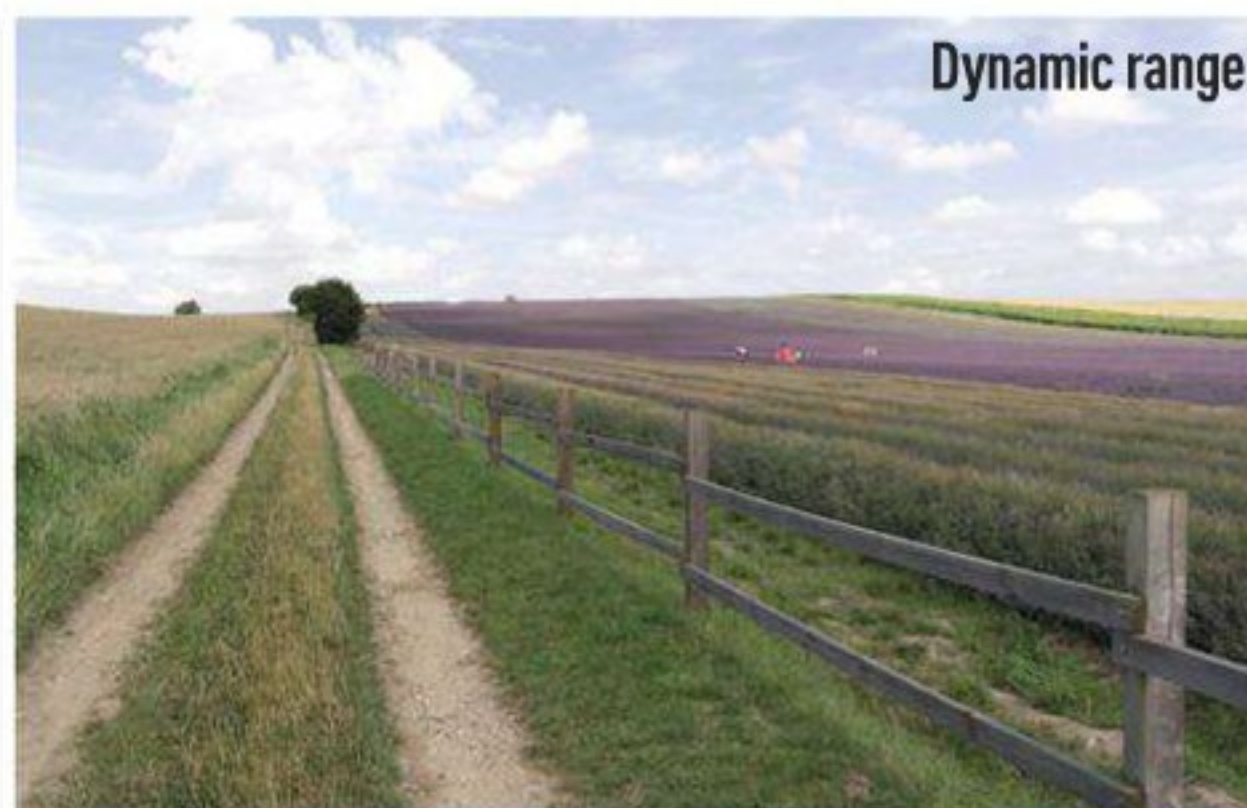
Verdict

I FIND it a little strange that Samsung has three cameras in its NX range that all feature the same 20.3-million-pixel sensor, metering and AF system. In many respects there is little to choose between them, especially the NX210 and NX1000, apart from differences in build quality. With so little to distinguish them, the NX1000 is perhaps the most appealing of all, given that it is priced well below the other two cameras. That said, against its competition the NX1000 is anything but competitively priced.

Given the target audience, the camera does not include direct controls for quick manual-exposure adjustments. However, once photographers are familiar with the camera, this will not be much of a hindrance, especially due to the functionality provided by the i-Fn lenses.

Judged in its own right, I am very impressed with the camera's sensor, which can resolve a lot of detail. Wi-Fi is a key selling point, but is currently not without is operational hiccups. I would expect these issues to be ironed out very soon, although the Wi-Fi function is great fun to use. All in all, the NX1000 deserves to be a popular camera indeed.

Using raw capture is essential to get the most out of the NX1000. Here, the dynamic range and colour tones have been captured well



	1	2	3	4	5	6	7	8	9	10
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AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									

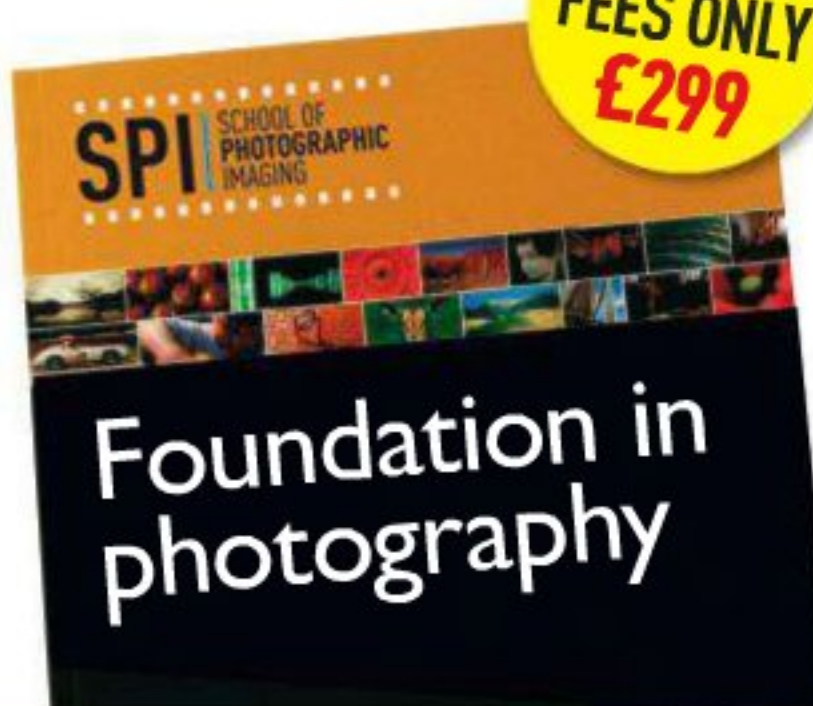
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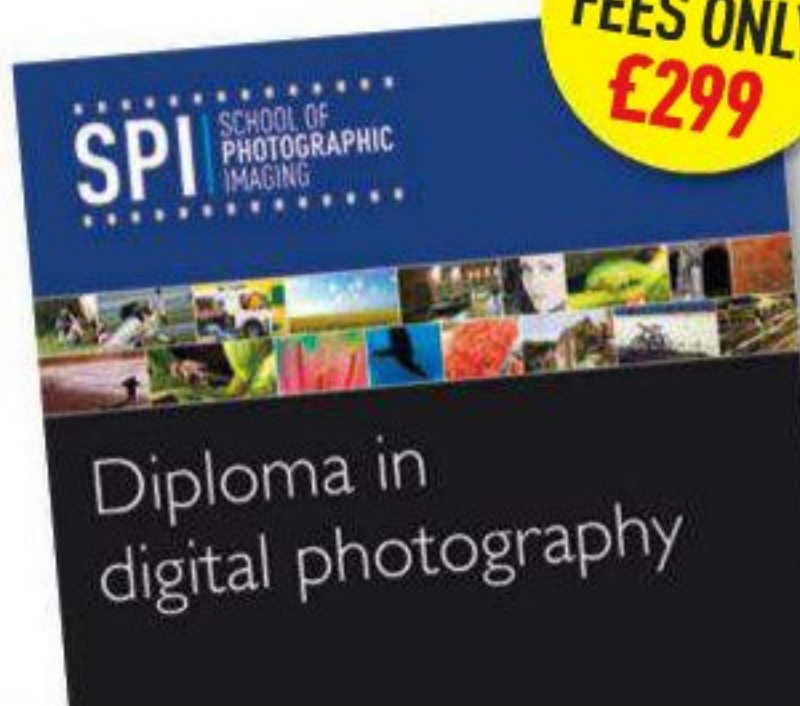
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AskAP

Let the AP team answer your photographic queries



NIKON LENS COMPATIBILITY

Q Is it possible for me to use my Nikon Ai lenses on a Nikon D5100 in manual mode? I am aware of the DX focal-length differences and the need to focus manually, but can I actually set an aperture/shutter speed/ISO combination on this camera? If it is possible, could you describe the method?
Brian Parker

A Using your existing Ai lenses on a D5100 is certainly possible, although as you've already suggested, you will need to focus manually (the electronic rangefinder will work, so you will get focus confirmation), and you will also need to switch your camera to aperture priority or manual mode. As your lenses are non-CPU models you will need to set the aperture on the lens, with the shutter speed and ISO set on the camera as normal. The camera will provide you with an exposure reading, but without

distance information this may not be as accurate.

One option is to bracket an exposure, take a shot and then make adjustments based on the histogram – the 'Sunny 16' rule and/or 'chimping' may help here (see *AP Glossary*, opposite). This is fine for subjects that allow you to take several shots, but it isn't ideal in all situations. As an alternative, you could use a CPU lens to measure the exposure, and then swap lenses and dial in the settings manually, or you could use the live view function to preview the image on screen.

Chris Gatcum

MACRO AND MANUAL

Q I have a 4-million-pixel Olympus mju 410, and am looking to upgrade to a camera with some degree of manual control that will slip in my pocket. I already have a Canon PowerShot G9, which works well, but it cannot get as close to my subjects as when using the Olympus. My mju 410 has a super-macro mode where the lens is moved to maximum telephoto and the camera will still focus on subjects that are as close as 2in from the lens.

The Canon (and I guess lots of cameras with long zooms) doesn't do this, so as you zoom in to fill the frame you have to back away from the subject to focus, which is a bit self-defeating. I tried a Panasonic Lumix DMC-FS10, but found it had trouble focusing on small subjects such as flowers and would often focus on the ground behind if the flower did not fill the frame.

I am coming to the conclusion that something with a small telephoto may offer the best solution, but don't want to buy another unsuitable camera. Probably

Olympus XZ-1: ticks all the right boxes for macro



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

80% of my use will be in macro mode, and I would like something that I can truly keep in my pocket. Do you have any ideas which camera would meet my needs?

Mike Draycott

A As the 'super-macro' mode in your mju 410 seems to be your key requirement, another Olympus camera might best suit your purposes, as technology like this often gets transferred (and improved) to newer camera models. So, looking at your list of requirements – super-macro mode, manual control, pocketable and with a telephoto zoom – how about an Olympus XZ-1? It ticks all the right boxes, from its manual-exposure mode through to a 1cm minimum focus distance, plus it's 45g lighter than your G9. In fact, the only criterion that it doesn't quite match is size: it's almost identical to the G9 (give or take a couple of millimetres). However, if you can see past that, I think this may be your answer, so why not head to your local camera store to see if you can't get 'hands on' with one?

Chris Gatcum

IN SEARCH OF A HOOD

Q I have just bought a digital camera, but do not wish to bin my faithful Minolta X-700. However, I have lost the lens hood for my Minolta 28-85mm f/3.5-4.5 MD zoom lens. Could you tell me where I can buy another (55mm diameter) hood? **John Randall**

FROM THE AP FORUM

Manfrotto LED lights

velocette asks Has anyone had experience of the small Manfrotto LED light units, such as the ML 120 selling for around £40? They look tempting, especially for use with compact cameras, as they're small and portable, but like many things in life they may be too good to be true. Has anyone tried them?

AP GLOSSARY

'SUNNY 16' RULE

The 'Sunny 16' rule is an age-old method of determining exposure without any form of lightmeter. Essentially, the rule states that on a bright, sunny day, using an aperture of f/16, the shutter speed will be the reciprocal of the ISO. So, at f/16 you could set ISO 100 and 1/100sec shutter speed, ISO 200 and 1/200sec, and so on.

However, this is only the start, as you can use this very basic system to determine a wide range of exposure

parameters: if you wanted to use an aperture of f/11 instead of f/16, for example, you could increase the shutter speed by 1 stop to compensate, or adjust the ISO.

The Sunny 16 rule even applies when it isn't actually sunny. If it's not a bright day, dial in (positive) exposure compensation to lighten the exposure and then use the camera's histogram to check the result, adjusting the exposure settings and reshooting if necessary.

CHIMPING

'Chimping' is a term born from digital imaging. It simply refers to the process of checking an image on the rear LCD after

it has been taken, usually with a view to making changes to the exposure to get the correct result.

A Finding an original clip-on lens hood for your MD 28-85mm zoom is largely going to come down to a combination of digging around and luck. The internet is going to be the logical starting point (unless you want to make countless calls to second-hand camera dealers), and eBay may prove a happy hunting ground. That said, I've just scrolled through the five pages of Minolta lens hoods that are currently listed for sale and there's nothing for your lens on there. That isn't to say someone won't list one tomorrow, or next week, or next month, so it will simply be a case of checking to see if anything new comes up.

Looking slightly further afield (on ebay.com, rather than ebay.co.uk), I did find

someone going under the name 'rising-sun-photography' in Sacramento, USA, who has two original hoods for sale at a price of \$17.99 each, plus \$10.03 for shipping to the UK (roughly £18 in total).

Alternatively, you could consider a generic 55mm screw-fit lens hood. As there are countless options it's impossible to recommend any single hood, so I'd suggest you go to your local camera store to get some advice on which one will best suit your zoom lens. If possible, take your camera and lens so you can fit the hood and check for vignetting through the viewfinder – although the X-700's viewfinder doesn't provide 100% coverage, it will at least provide a guide.

Chris Gatcum

Malcolm_Stewart replies Unless they've done something clever, I'd expect problems with holes in the colour spectrum. I've used 'white' LEDs in the past, and the light tends to be blue-ish.

beejaybee replies The light can be blue-ish compared with tungsten lighting, certainly, but not compared with direct noon summer sunlight, let alone electronic flash. The 'white' LEDs certainly do not have a continuous spectrum but, provided there is reasonable power in at least some of the emission lines near to the centre of the R, G and B Bayer matrix filters, you should be able to get a reasonable colour balance when imaging objects that reflect something like a continuous spectrum. It would probably help if

all the light comes from white LEDs rather than trying to mix them with some other source.

RichardSibley replies beejaybee's advice is spot-on. Most LEDs can't replicate all the colours in the colour spectrum, and tend to band in the RGB spectrum, which, when combined, creates the 'white' light. In my opinion, this is fine for most subjects, particularly if the lights are the only light source. For still-life subjects, a pair of these lights would be a nice little set-up.

While these lights are small and portable, and may be useful for a compact camera, they are really designed to work as a fill-in light for video work. Before you commit to buying them, just think about how much you will actually use them with your camera.

In next week's AP

On sale Tuesday 11 September



ON TEST

PANASONIC LUMIX DMC-LX7

Tim Coleman tests Panasonic's top-of-the-range Lumix DMC-LX7 with 24-90mm f/1.4 lens and 10.1-million-pixel CMOS sensor

SOFTWARE ON TEST

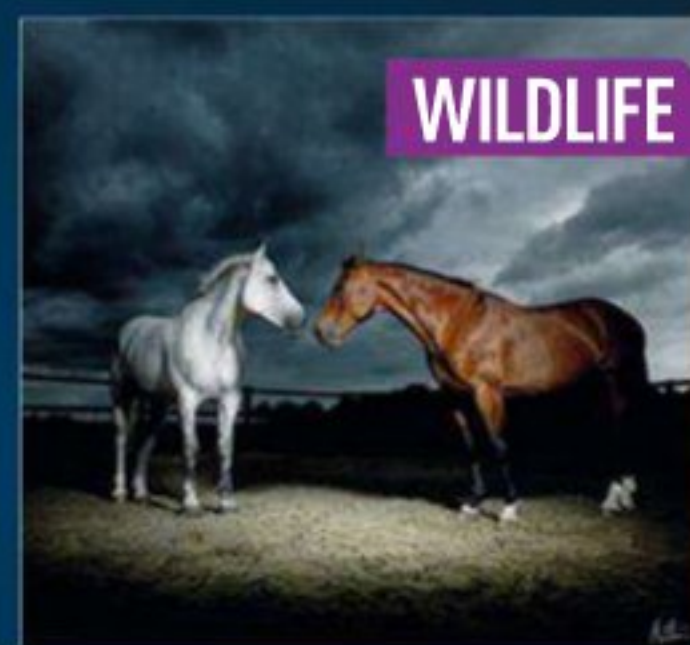
ON TEST

A brand-new update for a top-of-the-range software package. We test it first



HORSE POWER

Matthew Seed on capturing his subject's personalities while creating a dramatic atmosphere



WILDLIFE

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ON TEST

SIGMA 180MM F/2.8 EX DG OS HSM

With a 1:1 magnification at 47cm, this latest macro lens is designed for sensitive subjects, such as insects





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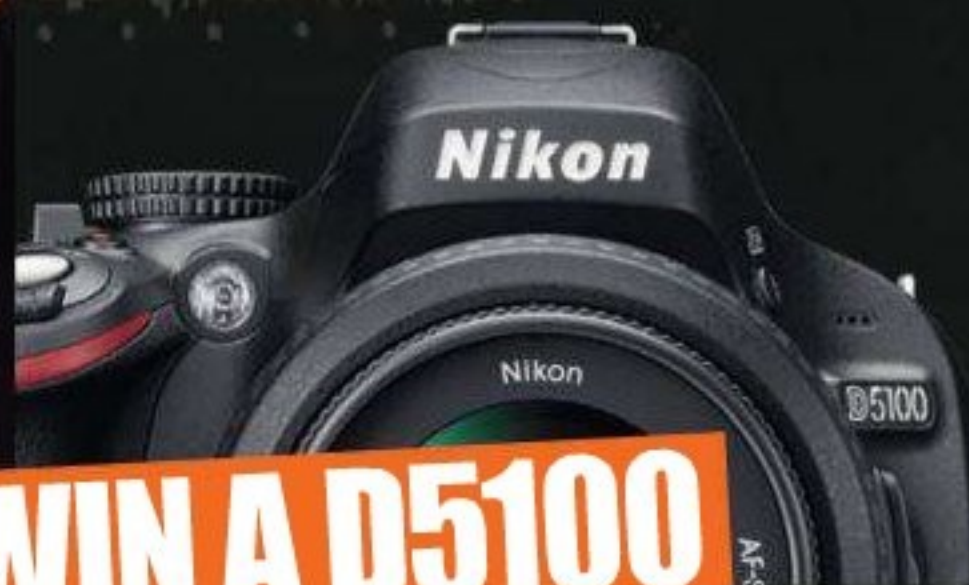
With so many great events taking place in London this year, 2012 promises to be a year to remember. One of the highlights will be the Thames Festival, which will be held over the closing weekend of the London 2012 Olympic Games on 8 & 9 September. The festival will be the Mayor's, and the city's, final celebration of an amazing 12 months for London, and it's going to be an incredible event that you can't afford to miss. There will be a feast of photographic opportunities as the Thames is brought to life, from a river pageant and jiving in Jubilee Gardens, to a carnival and a spectacular fireworks show. This year there will also be an amazing tree of light – and the entertainment is all FREE!

If you plan to visit the festival, don't forget to take your camera because there is a superb photography competition open to those who take pictures of the event. Up for grabs is the first prize of a Nikon D5100 camera with 18-55mm f/3.5-5.6 and 50mm f/1.8G lenses, plus an SB-700 Speedlight, worth a total of £1,275.97 (RRP), as well as a one-night break for two people at the Guoman Tower Hotel, Tower Bridge. There are also three runner-up prizes of a Nikon Coolpix S9300 worth £299.99 (RRP) each.

To help you achieve those winning shots, *Amateur Photographer* and *What Digital Camera*, in association with Nikon, will be hosting FREE photography masterclasses with professional photographers Jeremy Walker (Nikon expert – landscapes) and Oz Kharawala (Nikon expert – weddings and portraiture), as well as *Amateur Photographer* Editor Damien Demolder and *What Digital Camera* Editor Nigel Atherton. You will also be able to see last year's winning festival shots printed on acrylic by PhotoBox.co.uk outside the Masterclasses Marquee.

You will find us in the Photography Masterclasses Marquee near the Millennium Bridge on London's South Bank. Masterclasses will run from noon-5pm on both days. Don't forget that we've great Nikon prizes to be won – and the first 1,000 people who visit the marquee will also receive a free magazine!

For more information about the event and the competition, visit www.amateurphotographer.co.uk/Thames



WIN A D5100

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AF-S Nikkor 24-85mm f/3.5-4.5G ED VR

Is Nikon attempting to ease the passage of enthusiasts into its professional DSLR system with its new budget full-frame lens? We find out whether the 24-85mm does justice to the cameras

Richard Sibley
Technical writer



ANNOUNCED alongside a new 18-300mm f/3.5-5.6G lens, the AF-S Nikkor 24-85mm f/3.5-4.5G ED VR is an intriguing optic. Designed for DSLRs with a full-frame sensor, this budget offering is somewhat in contrast to the expensive professional lenses normally associated with Nikon's professional DSLR range.

The 24-85mm focal length and f/3.5-4.5 aperture make this lens perfect for everyday use – in effect, a kit lens for a full-frame camera. Yet given the cost of the

professional-level Nikon D4, and to a lesser extent the D800, most photographers spending that much money on a camera would be more likely to opt for the tried-and-tested Nikkor 24-70mm f/2.8.

It would seem, then, that Nikon is trying to make entry into its full-frame (FX-format) DSLR range more affordable. The question is, are those who demand the best image quality from their cameras going to be happy with this less expensive lens?

FEATURES

Constructed from 16 elements in 11 groups, including one extra-low dispersion (ED) and three aspherical elements, the optical design of this lens is new, although the focal range isn't. Nikon first announced a 24-85mm f/2.8-4D IF lens in 2000, and

'The fact that the lens isn't made of metal should be of no concern because the build quality is excellent'

the lens is still listed on both the UK and US Nikon websites. This older 24-85mm lens doesn't feature a built-in AF motor, so it cannot autofocus on cameras below the Nikon D7000, although it can be used manually and electronic aperture control does still work.

The short-lived Nikkor 24-85mm f/3.5-4.5G AF-S lens followed in 2002. While this included a built-in AF motor, as part of Nikon's G series it lacked an aperture ring. Strangely, this lens was discontinued after four years, presumably because the 35-128mm equivalent focal length when used on a APS-C-sized (DX-format) sensor is not really wide enough for use as an everyday lens, and because those using expensive full-frame DSLRs demanded the higher quality of Nikon's 24-70mm f/2.8.

The new lens looks similar to the now discontinued 24-85mm f/3.5-4.5, although they are different both optically and in terms of features: the main difference is that the new lens includes Nikon's Vibration Reduction (VR) technology. The firm claims this will allow the photographer to reduce the given shutter speed by up to 4EV when shooting handheld. This should more than help to make up the 2-3EV difference in maximum aperture between this latest 24-85mm f/3.5-4.5 lens and the original f/2.8-4 version, although obviously the depth of field can't be accounted for.

BUILD AND HANDLING

There are no real surprises in the design and build of the new 24-85mm f/3.5-4.5 lens. It looks and handles just as you would imagine a kit lens designed for a full-frame Nikon DSLR should. It is slightly wider in diameter than an APS-C kit lens, with a filter thread size of 72mm. This is no doubt to accommodate the larger imaging circle required to cover the larger sensor.

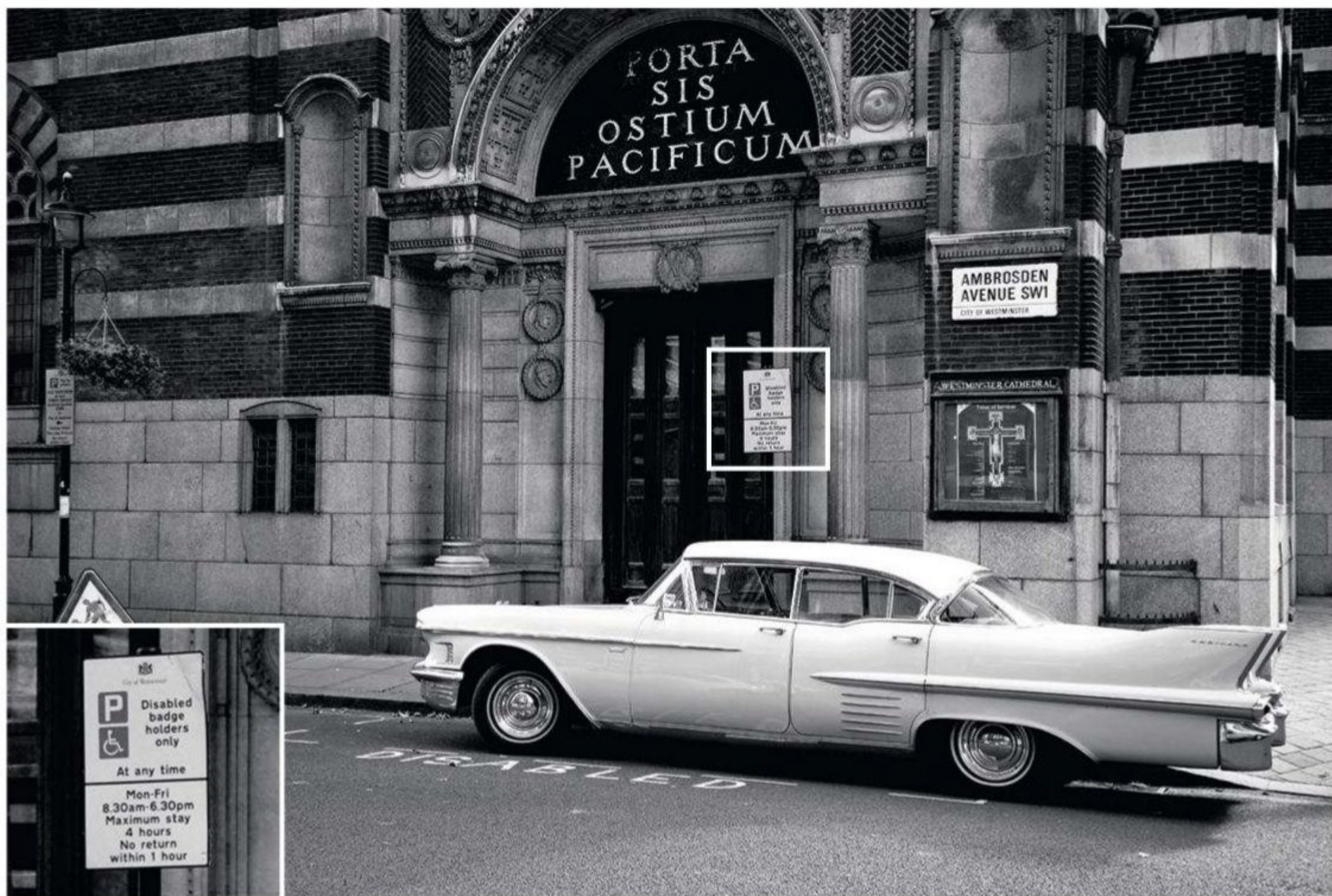
As might be expected at this price, the lens has a largely polycarbonate construction, although it does include a metal lens mount. The fact that the lens isn't made of metal should be of no concern because the build quality is excellent and there is no wobble between the lens barrels, even at its maximum 85mm zoom extension.

At the end of the lens barrel is the zoom control ring. This isn't very wide, but the ridged rubber design makes it easy to grip and turn. Just a quarter turn is all that's required to extend the zoom from 24mm to 85mm. The zoom control is quite firm, and while it is simple to position at the correct point when taking images, it may not be fluid enough

DATA FILE

RRP
£519
Street price
£429
Construction
16 elements in 11 groups
Diaphragm blades
7-blade aperture
Min aperture
f/22-29
Max aperture
f/3.5-4.5
Max field of view
84°
Filter size
72mm
Max diameter x length
78 x 82mm
Weight
465g

Lens test AF-S Nikkor 24-85mm f/3.5-4.5G ED VR



Above: Centre sharpness is impressive, especially given the cost of the lens

Right: At 24mm f/2.8 vignetting is quite severe, while barrel distortion (centre right) and pincushioning (far right) will also need correcting

24mm f/2.8



24mm



85mm



for those hoping to zoom while shooting video.

Closer to the lens mount is a thin focus-control ring. I always find these smaller focus ring grips on cheaper Nikkor lenses a little fiddly to use, but that said it is only on rare occasions they will ever be used, particularly on a general-purpose

lens such as this. Flicking between manual and automatic focus is simple thanks to a switch on the side of the lens. When in M/A mode the lens will autofocus, but you can manually override this should you wish to fine-tune the focus further.

Below the focus switch sits the Vibration Reduction (VR) control switch, which can

be simply turned on or off. I was impressed with the image stabilisation on this lens as it allowed me to shoot as slow as 1/15sec at the 85mm setting and get images that were acceptably sharp, though not perfect. When the stabilisation turns on, it can be seen working through the viewfinder, at which point there is a noticeable difference.

24mm



85mm



The 24-85mm focal length of the lens is ideal for everyday situations

RESOLUTION

The images below show a small section of our resolution chart. All the images in this test were taken with the AF-S Nikkor 24-85mm f/3.5-4.5G ED VR lens using a Nikon D3X, which has a full-frame 24.5-million-pixel sensor. The results are impressive, with the resolution only really decreasing at the 85mm focal length when the smallest aperture settings are used.

	f/3.5	f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/29
24mm								
85mm								

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IMAGE QUALITY

Given its price, the Nikkor 24-85mm f/3.5-4.5G ED VR lens is very sharp. At the 24mm focal length, the lens is able to resolve to around 30 on our test chart when paired with the 24-million-pixel Nikon D3X. This is impressive, and when shooting at 24mm and f/8 it is almost a match for the more expensive Nikkor 24-70mm f/2.8 optic. As expected, there is some drop off in sharpness when the lens is used with the aperture wide open, and also when apertures of f/16 or smaller are set. However, this gives a very wide range at which the lens is at

Chromatic aberrations are visible in raw files, although they are very slight and easily removed

its optimum, especially given its general-purpose nature. Set the focal length to 85mm and there is another drop in resolution, although our shots show that the lens is still capable of resolving up to around 28 on our chart, which is still very good.

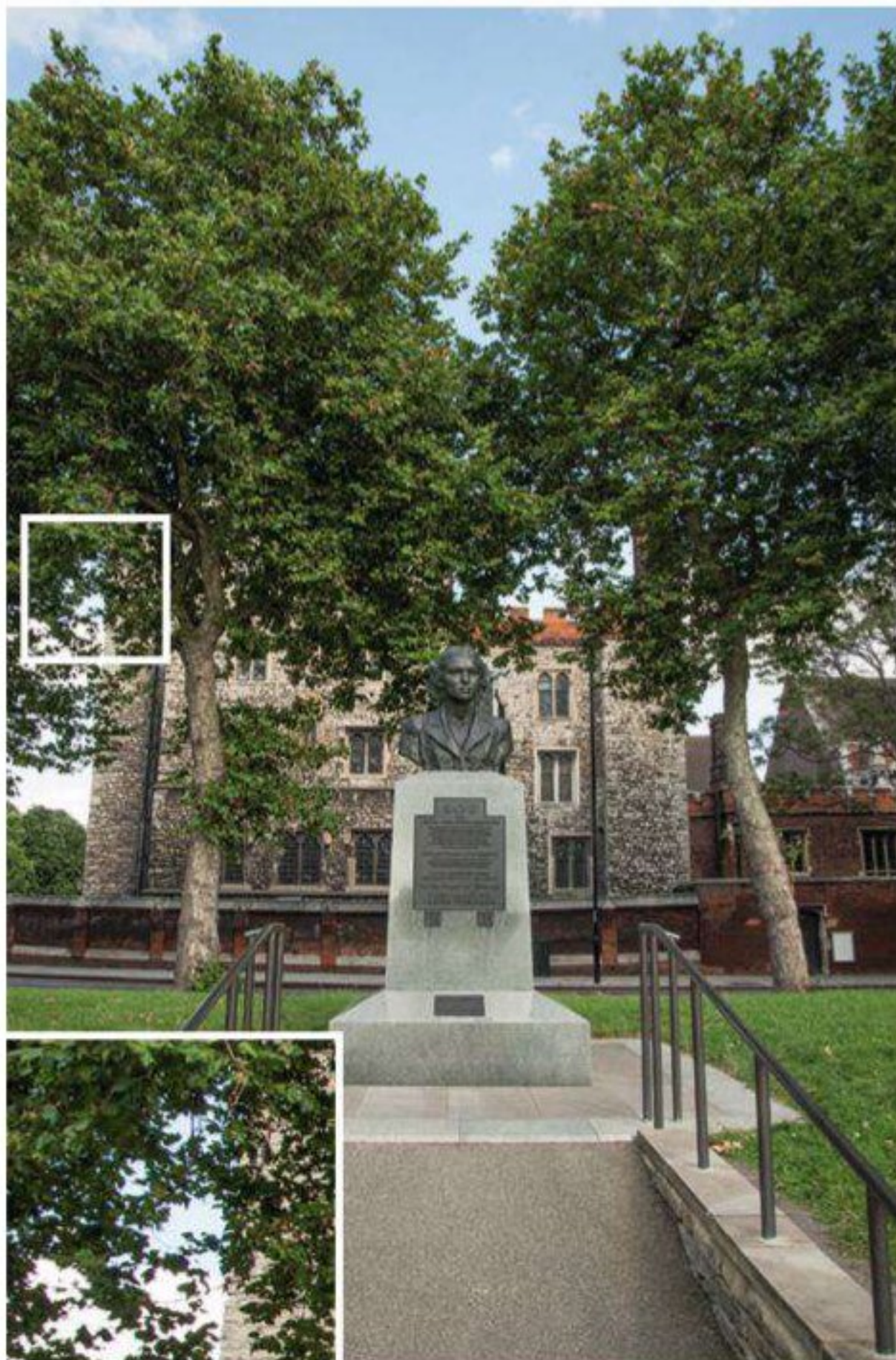
The lens is not without its flaws, however. There is a slight fall-off in resolution towards the edges, although still with an acceptable amount of detail, particularly when you take into consideration the budget nature of the lens. Similarly, some green/magenta chromatic aberrations can be seen on high-contrast edges, although I found that the Nikon D3X corrected these automatically on all the JPEG images. Removing the colour fringing was simple enough in Adobe Camera Raw.

Of more concern is the barrel and pincushion distortion that are very noticeable and which could present a problem to anyone shooting in raw. If shooting architecture or seascapes, it will be beneficial to set up automated lens corrections in raw-conversion software to correct these distortions. For those photographers who use JPEG files, make sure that lens-distortion correction is switched on in-camera. This removes the

‘Vignetting is also quite harsh when the lens is set to its 24mm wide end, even when the aperture is set to f/8’

vast majority of the distortion, although a slight tweak may still be necessary in editing software for perfection.

Vignetting is also quite harsh when the lens is set to its 24mm wide end, even when the aperture is set to f/8. At other focal lengths vignetting is still noticeable, and it isn't until 85mm at an aperture of f/8 that it is no longer visible, except on very close inspection. Again, most modern Nikon DSLRs should be able to correct for vignetting automatically. Raw-conversion software, such as DxO Optics Pro or Adobe Photoshop Lightroom, should also be able to automatically correct the vignette once the software has been updated to the latest version that will include data for this new Nikkor lens. **AP**



Verdict

ALTHOUGH the suggested retail price for the Nikkor 24-85mm f/3.5-4.5G ED VR lens is £519, it can be bought for as little as £429. This is a good price for a basic zoom lens designed for a full-frame DSLR. While there are compromises that come with a lens of this price, they are easily overcome, and the centre sharpness of the lens is very good, as is the optical image stabilisation.

Although this optic will not appeal

to many professionals, it would seem that Nikon is attempting to make ownership of an FX-format DSLR more affordable. It would therefore be no surprise to see this 24-85mm f/3.5-4.5 optic bundled as a kit lens with an affordable full-frame DSLR in the future.

The 24-85mm f/3.5-4.5G ED VR may not be the greatest zoom lens ever made, but it is a good option for those enthusiasts looking for an affordable lens to pair with their full-frame Nikon DSLR.



Professor
Newman
explains...

The ABC of aperture, bokeh and composition

Professor Bob Newman explains how the aperture affects depth of field, bokeh and composition

APERTURE control, along with shutter speed, is one of the main ways that an experienced photographer can produce a desired result in a photograph. The main effect controlled by aperture adjustment is depth of field, and when using shallow depth of field the quality of the resultant out-of-focus areas has become known as 'bokeh'. To many people, bokeh has become such an important characteristic that lenses are prized for that quality. In this article, I will look at the way the aperture mechanism works and how that affects the way a lens renders out-of-focus objects.

THE EFFECTS OF APERTURE

Often, the aperture control's principal use is to alter 'exposure', which many people (wrongly) mean to be the brightness or darkness of an image. However, the aperture also directly controls the depth of field in an image, and it is this effect that will often be of more importance to the advanced photographer.

To see how the aperture controls the depth of field, consider the situation shown in Figure 1. A lens is focused on a particular point and all the rays from that point passing through the aperture of the lens will be focused to a single point on the sensor (assuming a perfect lens). The rays describe a cone of light based on the aperture, with its apex on the focus point. Now let's consider what happens to rays coming from a point 'A', halfway to the focus point. Rays from this point travel to the aperture, but instead of being focused on a point on the sensor they converge somewhere

behind. As the rays travel in straight lines, the shape of cone that the sensor intercepts corresponds to the shape of the image, and its size corresponds to the image of an object the same size as the light cone in front of the lens at point A.

Let's put some numbers on this. Suppose the lens is a 50mm f/1.4 focused at 1m. The aperture diameter is 50mm divided by 1.4, which is 35.7mm. The distance of A from the lens is 0.5m, and by simple geometry we can determine that the size of the light cone at 0.5m is half of 35.7mm – or roughly 17.9mm. Thus, a point source at A will be rendered as though it were an aperture-shaped disc 17.9mm in diameter. Similarly, if we consider a point source at B, 0.5m behind the point of focus, the ray cone is also 17.9mm in diameter, so the point source will also be rendered 17.9mm in diameter. At A or B, the smallest object that can be clearly imaged is the size of that disc, or 17.9mm.

From this geometry, we can determine

the depth of field for a given minimum feature size that is required to be rendered clearly in the final image. For instance, if we decide that we want to see things 1mm in diameter, then the depth of field extends between the points in front and behind the point of focus where the light cone is 1mm in diameter, which can be quickly calculated to be $1 \div 35.7$ of a metre (28mm) either side of the point of focus. At this point, for depth of field theorists, I should note that conventional calculations get a different result because they consider minimum size images (the 'circle of confusion') on the sensor, rather than minimum size objects in front of the lens.

The image that we see of objects at any given distance from the lens is the superposition of all the disc images from every point on the object, resulting in the kind of blurred rendering that you would get if you tried to paint a picture with a very broad brush.

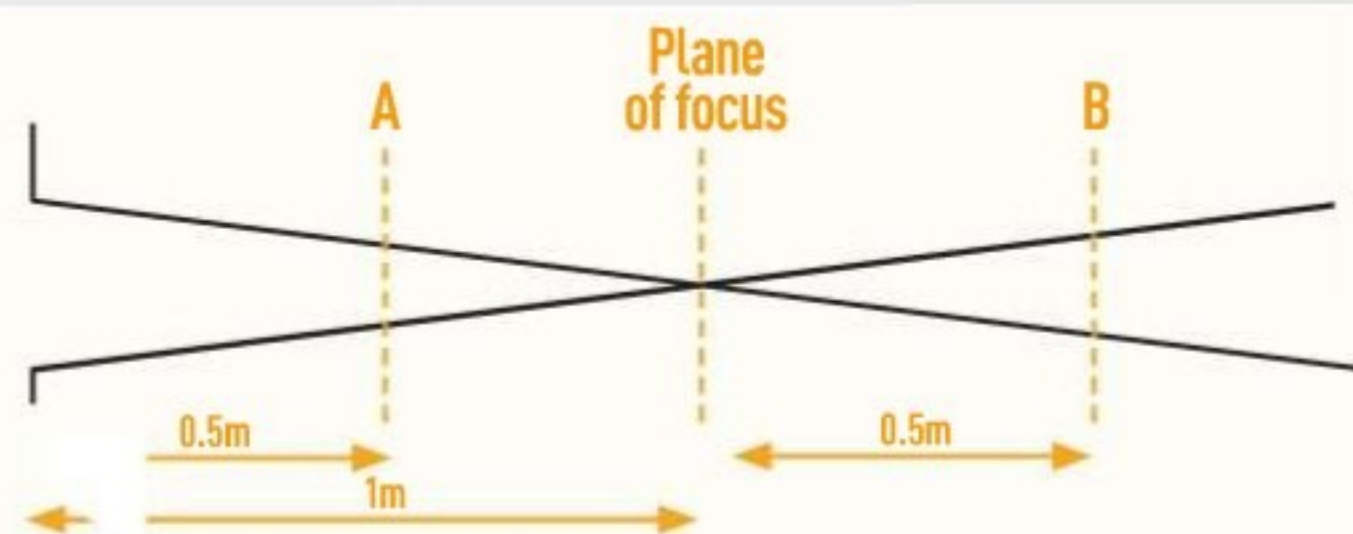


Fig 1. The light cones from the aperture to the plane of focus define the size of object that can be resolved in the object field

The effect of the aperture on the shape of the specular highlights can be clearly seen in these images



Seven aperture blades



Circular aperture

Fig 2



The iris or diaphragm changes the size of the aperture, using a set of overlapping pivoted blades. The number of blades determines how circular the aperture is

'The size of the aperture is controlled by the "iris" or "diaphragm". Its shape determines the way out-of-focus points are rendered'

CONTROLLING THE APERTURE

The size of the aperture is controlled by a mechanism in the lens called an 'iris' or 'diaphragm'. As we have seen, the shape of the aperture determines the way out-of-focus points are rendered. The best shape for most purposes is circular, so diaphragm mechanisms are designed to produce as close to a circular-shaped opening as possible. This is done by constructing them from overlapping pivoted metal blades, as shown in Figure 2.

As the blades are swung round or pivot, the size of the opening in the middle changes. The more blades there are, the closer to circular the opening is. However, building an iris mechanism with many blades is expensive, so cheaper lenses will tend to use fewer blades. The number of blades can be anything between five, which produces a pentagonal opening, to 11, which produces a nearly circular opening.

The circularity of the aperture can also be improved by curving the blades, although this makes the diaphragm mechanism larger for the same maximum opening. Nowadays, many lens manufacturers will state in their specifications how many blades the diaphragm uses (more being assumed to be better), but this can be checked simply by looking through the front of the lens.

BOKEH

Bokeh, which is originally derived from the Japanese word *bokeh* meaning 'blur' or 'haze', is a relatively new photographic term referring not to the quantity, but to the *quality* of the rendering of the out-of-focus parts of an image. Thus, some lenses are said to have 'good' bokeh, meaning that they render out-of-focus parts of the image pleasantly, or 'bad' bokeh, meaning they render them unpleasantly.

From the discussion above, we can see

that what is actually rendered for a point on an out-of-focus object is an image of the aperture diaphragm, so the bokeh is fundamentally determined by what that looks like, both in terms of its shape and the distribution of light within it. The general rule, with respect to shape, is that the more circular the diaphragm, the better. With regard to light distribution (which is determined by the optical design of the lens), the rule is that soft edges are better than hard, and that darker central regions are worst of all.

One way to look at the shape of the blur circle is simply to take a photograph of an out-of-focus point source (or the nearest approximation that can be managed) to give an impression of both the shape and light distribution, remembering that both can change as the aperture changes.

BOKEH AND COMPOSITION

The use of shallow depth of field is a very distinctive style in photography. Like many things, it can be overused and become clichéd, but it can also produce some very beautiful images. If it is a style that a photographer wishes to adopt, it is likely that the lens kit will be shaped to cater for this, which will usually mean an array of large-aperture lenses. From the discussion here, it can be seen that it is the *size* of the aperture and the subject distance that determine the amount of blur in relation to the size of the objects being photographed. Lenses are specified in terms of relative aperture or f-number, so the required f-number for a required amount of blur at a given distance will depend on focal length (and thus indirectly) sensor format.

Apart from the aperture size, it is worth considering the bokeh, and if you do not have real-world images with which to make an assessment, then the blur circle test (above), or simply looking at the shape of the diaphragm, can allow you to make a good estimate of the likely quality of the out-of-focus rendering. **AP**



On close inspection, the shape of the aperture blades can be seen in the reflections in the water



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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60.0 fps
1080p movie mode



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NIKON 1 RECOMMENDED LENSES:
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Nikon 11-27.5mm f3.5-5.6 £179

NEW! Nikon D3200

Black or Red

24.2 megapixels
4.0 fps
1080p movie mode



NEW! D3200 From **£489**

D3200 Body RRP £559.99 From **£489**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 From **£514**
D3200 + 18-55mm VR + 55-300mm From **£798.05**

Nikon D5100

Black or Red

16.2 megapixels
4.0 fps
1080p movie mode



D5100 From **£419**

D5100 Body RRP £549.99 **£419**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£499**
D5100 + 18-55mm VR + 55-200mm **£697.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey

Nikon D300s

Black or Red

12.3 megapixels
7.0 fps
720p movie mode



D300s From **£1129**

D300s Body RRP £1499.99 **£1129**
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery £54.95
Nikon MB-D10 Battery Grip £269

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer'
Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body £2499
NEW! D800E Body £2749

NIKON FX CASHBACK with D800(E) purchases:**
AF-S 14-24mm f2.8 G ED £100 Cashback*
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NEW! D800 Body From **£2499**

Nikon D3x

Black or Red

24.5 megapixels
7.0 fps
full frame CMOS sensor



D3x From **£5034**

D3x Body £5034

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterthegreat - Kent

Nikon Capture NX2 £132.95
Nikon Capture NX2 Upgrade (Capture NX required) £84.99

Nikon D4

Black or Red

16.2 megapixels
11.0 fps
full frame CMOS sensor



NEW! D4 From **£4899**

D4 Body £4899

NIKON FX CASHBACK with D4 purchases:**
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AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
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SONY

NEX-F3 Silver or Black

16.1 megapixels
5.5 fps



NEX-F3 From **£409**

NEX-F3 + 18-55mm £409
NEX-5n Body £399
NEX-5n + 18-55mm £469
NEX-5n + 18-55mm + 55-210mm £649
NEX-7 Body (Black) £839
NEX-7 + 18-55mm (Black) £949

NEW! A37 £439
NEW! A37 + 18-55mm + 55-200mm £619

A77



A77 From **£989**

A77 Body £989
A77 + 18-135mm £1299
A77 + 16-50mm £1449
A65 Body £685
A65 + 18-55mm £719
A65 + 18-135mm £869
A57 + 18-55mm £569
A57 + 18-55mm + 55-200mm £759
A57 + 18-135mm £789

Panasonic

G5 NEW!

16.5 megapixels
6.0 fps
1080p movie mode



NEW! G5 PRE-ORDER From **£599**

NEW! G5 Body Black £599
NEW! G5 + 14-42mm £699
NEW! G5 + 14-42mm Power Zoom £799
G3 Body Black £409
G3 + 14-42mm £409
G3 + 14-42mm + 45-200mm £649

GF5

Black or Silver

12.1 megapixels
4.0 fps
1080i movie mode



GF5 From **£429**

GF5 + 14-42mm £429
GF5 + 14-42mm Power Zoom £525
GH2 + 14-42mm Black £619
GH2 + 14-140mm Black £946.90
RECOMMENDED LUMIX G X LENSES:
Panasonic 12-35mm f2.8 £899
Panasonic 45-175mm f4.0-5.6 £319

GX1

Black or Silver

16.0 megapixels
20.0 fps
1080p movie mode



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GX1 + 14-42mm Power Zoom £589

OLYMPUS

OM-D E-M5 Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode



OM-D E-M5 From **£999**

OM-D E-M5 Body £999
OM-D E-M5 + 12-50mm £1149
RECOMMENDED LENSES:
NEW! Olympus 12mm f2.0 ED £589
NEW! Olympus 75mm f1.8 PW EZ £799
Olympus Digital SLR E-5 Body £1267

E-PM1

Silver, Black, Brown, Silver-Rose, Purple or White

12.3 megapixels
5.5 fps



E-PM1 From **£285**

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E-PL3 + 14-42mm II + 40-150mm £464
E-P3 + 14-42mm £629
E-P3 + 17mm £649
E-P3 + 14-42mm + 40-150mm £769
E-P3 + 14-150mm £929

SIGMA

SD15

14.1 megapixels
3.0 fps



SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release £24.99
Sigma RS31 Remote Control £24.99
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card £29
Sigma PG-21 Power Grip £169.99
Sigma EF 610 DG Super £209.99
SD1 Merrill Body £1839

PENTAX

K-30

16.3 megapixels
7.0 fps
1080p movie mode



NEW! K-30 Body **£599**

NEW! K-30 + 18-55mm DA WR £679
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR £829
K-5 Body £693
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FUJIFILM

X-Pro1

16.3 megapixels
6.0 fps
1080p movie mode



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Canon

EOS M
 Silver, Black,
 Red or White

NEW!

18.0
megapixels
4.3 fps
3.0" LCD
1080p
movie mode

Power to Generation M

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NEW! EOS M

From **£769**

Canon
EOS 60D

18.0
megapixels
5.3 fps
1080p
movie mode

**£40
CASHBACK***

60D From **£729**

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Canon
EOS 7D

18.0
megapixels
8.0 fps
1080p
movie mode

**£80
CASHBACK***

7D From **£1084**

7D Body **£1004 Inc Cashback*** **£1084**
 7D + 18-135mm f3.5-5.6 IS **£1255 Inc Cashback*** **£1335**
 7D + 15-85mm f3.5-5.6 IS USM **£1539 Inc Cashback*** **£1619**
 7D + 70-300mm L IS USM **£2140 Inc Cashback*** **£2220**

Canon Cashback* offer ends 31.10.12

Canon
EOS 600D

18.0
megapixels
3.7 fps
1080p
movie mode

600D From **£493**

600D Body **£493**
 600D + 18-55mm II f3.5-5.6 IS II **£549**
 600D + 18-135mm f3.5-5.6 IS **£699**
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£759**

CUSTOMER REVIEW: 600D + 18-135mm IS

★★★★★ 'An excellent product'

Wileehyon - Suffolk

Canon
EOS 650D

18.0
megapixels
5.0 fps
1080p
movie mode

650D Body **£675**

650D + 18-55mm f3.5-5.6 IS II **£675**
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Canon
5D Mark III

22.3
megapixels
6.0 fps
1080p
movie mode
full frame
CMOS sensor

NEW!

5D Mark III From **£2784**

NEW! 5D Mark III Body **£2784**
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Canon
1D X

18.1
megapixels
12.0 fps
full frame
CMOS sensor

NEW!

1D X Body **£5299**

1D X Body **£5299**
 1D X RECOMMENDED ACCESSORIES:
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Canon



NEW! EF-S 18-135mm
f3.5-5.6 IS STM
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Canon



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f2.8 L USM II
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Nikon



85mm
f1.4 G
AF-S
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Nikon



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AF-S VR **£789**

Nikon



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AF-S DX VR **£289**

CANON LENSES

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EF 28mm f1.8 USM	£382.99
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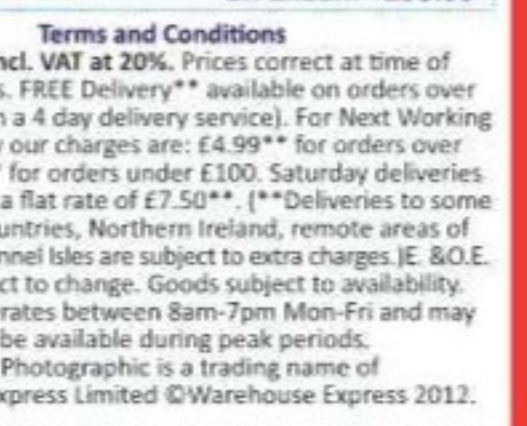
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T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
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T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£8.99
BCi6 PC/PM/R/G 13ml	£8.99
PGi5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
CL541 Colour 8ml	£15.99
EP-100 Ink & Paper	£26.99
KP-108IN Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Original and Compatible Dell cartridges in stock!



HP Compatibles

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No.22 Colour 21ml	£11.99
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No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/C/M/Y each	£5.99

HP Originals

No.21 Black 5ml	£10.99
No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	£24.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
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No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
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No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

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No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

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ESP Colour Series 10 Ink	£12.99
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ESP Colour Series 30 Ink	£12.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
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AA Ultimate Lithium (4)	£7.99 £5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
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NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
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LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
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NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
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NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
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EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
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EN-EL11 for Nikon	£9.99
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EN-EL15 for Nikon	£59.99
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BMB9 (V2) for Panasonic	£24.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
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SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
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Many more batteries in stock!

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A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
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For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
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The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	£19.99
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A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

Coin Cells, etc	
A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer Lithium (1)	£1.99
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2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

P-Type Six-Piece Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).	£49.99 £43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

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Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
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Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

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LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
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52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters	
Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.	
52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters	
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.	
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)	
52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)	
52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.



34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

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Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm



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Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
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Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
More Billingham Bags NEW Billingham f2.8 £148.50 NEW Billingham f1.4 £166.50 The Hadley Digital £108.00 The Packington £238.50 The Classic 550 £504.00	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £247.50 Billingham 207 £270.00 Billingham 307 £288.00
Billingham Accessories Superflex Inserts (all) £14.40 SP40/50 Shoulder Pads £24.30 Tripod Straps £17.10	

KATA

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £69.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £84.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £99.99	Kata 3N1-33 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. £119.99
Kata 3N1-Tripod Holder For Kata 3N1 bags. £16.99	

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £64.99 DR-466i £72.99 DR-467i £79.99

DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC-435 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 PL14 Access Hoster £59.99 PL16 Access Hoster £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99
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RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £59.99
UP-Rise 33 Messenger £69.99
UP-Rise 38 Messenger £79.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster £29.99
UP-Rise 15Z Zoomster £34.99
UP-Rise 34 Slingbag £54.99
UP-Rise 43 Slingbag £64.99
UP-Rise 45 Backpack £69.99
UP-Rise 46 Backpack £84.99
UP-Rise 48 Backpack £99.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z £49.99
Outlawz 17Z £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99
Adaptor 46 £69.99
Adaptor 48 £79.99

BIIN 37 Slingpack £29.99
BIIN 47 Slingpack £39.99
BIIN 50 Backpack £44.99
BIIN 59 Backpack £54.99
Heralder 28 Shoulder Bag £89.99
Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £89.99
Expedition 5X £104.99
Expedition 6X £119.99
Expedition 7X £149.99
Expedition 8X £169.99
Expedition 9X £189.99

Aero Speed Pack
Dual access, dual compartment photo backpacks, with front and side openings.
SpeedPack 75 £62.99
SpeedPack 85 £82.99

Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.99
Velocity 7X £39.99
Velocity 8X £44.99
Velocity 9X £49.99
Velocity 10X £59.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99
Lens Case Pro 50 £11.99
Lens Case Pro 100 £12.99
Lens Case Pro 200 £13.99
Flash Case Medium £10.99
Flash Case Large £11.99
Rain Cover Medium £19.99
Rain Cover Large £23.99
MAS Belt Medium £19.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99
L398A Deluxe III £134.99

RT-32 Radio Trigger Module £89.99
Grey Card £27.99
Profile Target SEPT2 £129.99

L208 TwinMaster £79.99

L308S FlashMate £149.99

L358 FlashMaster £219.99

FLASH TRIGGERS

PocketWizard The NEW Plus III Only £129

Pocket Wizard TT1 & TT5
The world's leading TTL wireless triggering system.
AC3 Zone Controller £49.99
TT1 Mini Transmitter £179.99
TT5 Flex Transceiver £199.99
1x TT5, 1x TT1 £459.99
2x TT5, 1x TT1 £699.97
2x TT5 £479.99

YONGNUO

Yongnuo CTR-301P
Basic radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.
Receiver & Transmitter £27.99
Extra Receivers £18.99

Yongnuo RF-602
Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.
Receiver & Transmitter £29.99
Extra Receivers £19.99
Shutter Release Cables £5.99

Yongnuo RF-603
An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver!
Pair of Transceivers £31.99

Yongnuo YN-460II and YN-560 flashguns also in stock!

hähnel

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic.
Receiver & Transmitter £49.99
Extra Receivers £34.99

FLASH GUNS

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

£149.99 £119.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

£92.99 £79.99

Metz

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1 £59.99
Metz 36 AF-5 £79.99
Metz 44 AF-1 £149.99
Metz 50 AF-1 £189.99
Metz 58 AF-2 £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash offers outstanding functionality at a sensible price. An exceptionally high guide number of 16 (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its amazing features - plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.

£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

FlashRight
ColorRight's new "super diffuser" for hotshoe flashguns.
£90 £69.99

ColorRight PRO
The ultimate white balance filter! Available in two versions - Neutral and Portrait.
£105 £89.99

STUDIO ACCESSORIES

Westcott Apollos and Halos
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they open to 43" diameter, but collapse down to just 14.5".

Mini Apollo £59.99
28" Apollo £99.99
45" Halo £104.99

Westcott 28" Apollo Flash Kit
Including shoe mount, 28" Apollo and light stand.
£184 £129.99

Westcott Umbrella
Flash Kit including shoe mount, umbrella and light stand.
£81 £69.99

Westcott 5-in-1 Reflector Kit
Including reflector, reflector holder, and light stand.
£410 £279.99

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.
22cm Ezybox Speedlite NEW £44.99
38cm Ezybox Hotshoe £84.99
38cm Ezybox Hotshoe Kit £156.99
54cm Ezybox Hotshoe £102.99
54cm Ezybox Hotshoe Kit £174.99
76cm Ezybox Hotshoe £119.99
76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads
These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand.
TiltHead For Single Flashgun £16.99
TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control
Handy pop-up colour balance and exposure control grey/white cards.
EzyBalance 30cm £17.99
EzyBalance 50cm £29.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



Premier

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CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps

RS-4 Classic	£54.99
RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£39.99
SnapR-35 Large	£44.99



RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps

ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99

System Connectors

Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99



SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro

Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99

Spider Black Widow

Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hähnel

RRP: £89.99
SPECIAL OFFER - SAVE £25
£65.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.



hähnel

RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



hähnel

RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

Package Deals!

190XPROB Tripod +
496RC2 Ball Head

£142

190XPROB Tripod +
804RC2 Three Way Head

£144

055XPROB Tripod +
496RC2 Ball Head

£157

055XPROB Tripod +
804RC2 Three Way Head

£159



£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£99.99



055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£114.99



190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£204.99

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£212.99

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£232.99

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod
Aluminium 3-section
Weight: 0.50kg
Load: 5.0kg
Folded: 59cm
Height: 151cm
£29.99

MM294A4 Monopod
Aluminium 4-section
Weight: 0.50kg
Load: 5.0kg
Folded: 49cm
Height: 151cm
£34.99

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 12.0kg
Folded: 47cm
Height: 160cm
£143.99

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£35.99

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£47.99

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£49.99

MANFROTTO PRO HEADS

492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£31.99

234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.99

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£24.99

494 RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£44.99

496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£49.99

498 RC2 Ball Head
with RC2 q/release
Weight: 0.67kg
Load: 8.0kg
£79.99

324RC2 Grip Action Ball Head
with RC2 quick release
Weight: 0.4kg
Load: 3.5kg
£89.99

327RC2 Grip Action Ball Head
with RC2 quick release
Weight: 0.6kg
Load: 5.5kg
£124.99

468MG RC2 Hydrostatic Ball Head
magnesium, with RC2 q/r
Weight: 0.65kg
Load: 10.0kg
£189.99

804 RC2 Pan / Tilt
with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
£49.99

808 RC4 Pan / Tilt
with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
£99.99

MH054-Q2 Ball Head
with RC2 q/r
Weight: 0.6kg
Load: 10.0kg
£139.99

410 Geared Head
with RC4 quick release
Weight: 1.22kg
Load: 5.0kg
£142.99

460MG 3D Head
magnesium, with RC2 q/release
Weight: 0.43kg
Load: 3.0kg
£64.99

This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa

Trek-Tech

TrekPod GO PRO

The most compact TrekPod, collapsing down to just 58cm, yet still extending to 146cm, and weighing just 765g. Supplied with travel case, and a MagMount PRO.

£164.99 **£99.99**

T-Pod	£19.99
TrekPod II	£69.99
TrekPod XL	£219.99
MagMount STAR	£29.99
MagMount PRO	£59.99
MagAdapter STAR	£9.99

gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weights just 40g, and suitable for most compact cameras.

£23.00 **£19.99**

Gorillapod Spare Plates	£6.99
Gorillapod Hybrid	£34.99
Gorillapod SLR-Zoom	£49.99
Gorillapod FOCUS	£109.99
Gorillapod Ball Head	£39.99

VANGUARD

Package Deals!

AltaPRO 263AT Tripod +
SBH100 Ball Head

£159

AltaPRO 263AT Tripod +
GH100 Pistol Grip Head

£179

AltaPRO 283CT Tripod +
SBH100 Ball Head

£279

AltaPRO 283CT Tripod +
GH100 Pistol Grip Head

£299



£50 Off RRP!

Alta+ 263AP Tripod including PH32 Three Way Head

£99

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£129.99

AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£139.99

PRO 253CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.66kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£229.99

PRO 254CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.57kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£249.99

PRO 283CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.70kg
Load: 8.0kg
Folded: 64cm
Height: 170cm
£249.99

PRO 284CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.73kg
Load: 8.0kg
Folded: 53cm
Height: 160cm
£269.99

VANGUARD PRO MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.57kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£48.99

AP324 Monopod
Aluminium 4-section legs
Weight: 0.69kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£52.99

CP284 Monopod
Carbon Fibre 4-section legs
Weight: 0.46kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£99.99

VANGUARD PRO HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£41.99

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£52.99

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.99

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£39.99

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£59.99

GH100 Pistol Grip
New for 2011, award-winning pistol grip ball head.
Weight: 0.75kg
Load: 6.0kg
£99.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.99

C2504 Monopod
Carbon Fibre 4-section
Weight: 0.59kg
Load: 4.0kg
Folded: 47cm
Height: 153cm
£59.99

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg
Load: 12.0kg
£29.99

BH05 Ball Head
Weight: 0.4kg
Load: 8.0kg
£31.99

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg
Load: 8.0kg
£31.99

BH25 Ball Head
Weight: 0.4kg
Load: 8.0kg
£37.99

BH28 Ball Head
Weight: 0.4kg
Load: 8.0kg
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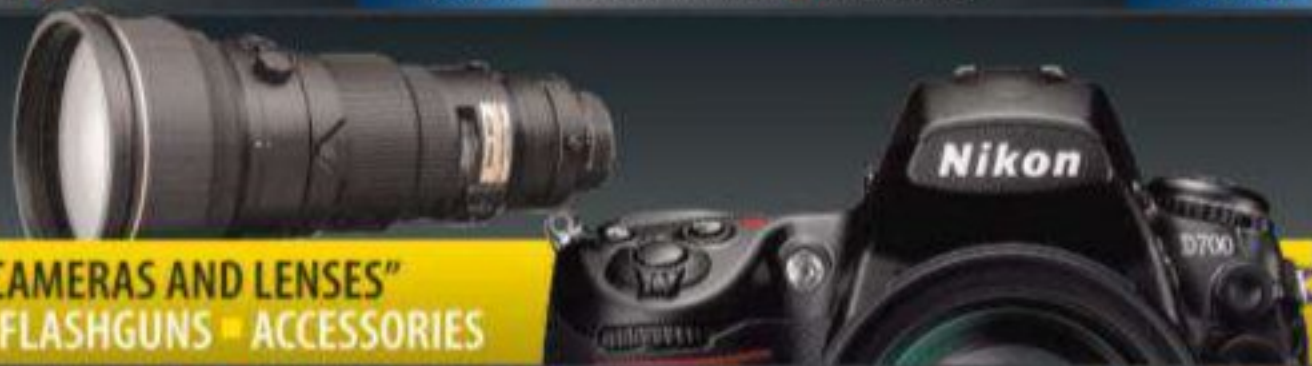
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ROGER HICKS

The idea that shooting film slows the photographic process down makes no sense – it's the subject, not the medium

IF YOU ask film users why they like film, at least half the time you'll get a response along the lines of, 'It forces you to slow down and makes you think more about each image.' This has always puzzled me – and I love film. No, I don't work any faster (or slower) with digital cameras than with comparable film cameras, and even if I did I can't see that there is always an inherent advantage in working faster or slower and I really don't believe that I shoot any more or less thoughtfully in either medium.

Let's start with the last of those observations: thoughtfulness. Maybe it's just that until about 1990, film was the only realistic option, and for a decade after that digital imaging was an expensive way to get poor quality. Like most photographers of my age, therefore, I grew accustomed to working in a particular way. By the early 21st century, when I got my first digital camera, it didn't really have much effect on how I took my pictures.

More likely, though, the way I take pictures is simply a consequence of the way I am. When I photograph something, I want the resulting picture to reflect both the way I see it, and the way I want others to see it. If I can do this quickly and easily, such as with a Leica, that's great. If the effect I want can only be achieved with my 12x15in Gandolfi, well then I have to use the 12x15in Gandolfi, which of course means working a great deal slower. Neither approach, and neither camera, is inherently better.

This is a restatement of the second point that I made at the beginning, that there is no 'one size fits all' advantage to working either faster or slower. With the big Gandolfi I have to work slowly, but with the Leica I can work quickly or slowly – it's my choice. And I can work equally quickly or slowly with a film Leica or a digital Leica.

This brings me back to the first point I made, about how neither my digital cameras nor my comparable film cameras are significantly faster or slower in operation. Obviously the Leica and the Gandolfi are not comparable, but my digital and film Leicas, or digital and film Nikons, are. It is certainly true that having to reload every 36 frames slows me down if I'm shooting more than 36 pictures, but

that's the only way digital imaging is quicker.

There are times, too, when digital technology is slower, such as when I treat the screen on the back of the camera, and its associated histogram, as a Polaroid. In other words, I shoot test pics for exposure and (sometimes) even for composition. Although the screen on the back of the camera is a great deal quicker than using the Polaroid back on my Nikon F (yes, I still have one), it's also significantly slower than just shooting a roll of film with a reasonable degree of confidence that I'll get a usable negative.

Mostly, though, I work in exactly the same way with either digital or film. If I'm shooting, for example, a landscape, there is really no incentive to shoot extra pictures simply because I am using digital. And if I'm shooting, say, a musician, the only slight brake on shooting fast with film is the need to reload more often. Well, that and the price of film, of course. But that's not 'thinking about each picture'. That's thinking about money.

This is arguably the principal difference between the traditional professional outlook and

the traditional amateur outlook. The professional accepted that for some kinds of pictures, the easiest way to get good pictures was to use lots of film. Yes, it cost money, but that was part of the cost of doing business. For other kinds of pictures, a single roll or even a single sheet might suffice. In other words, the number of pictures was related to the needs of the subject, not the price or even the nature of the recording medium.

Why, then, do so many people apparently believe the idea that film 'forces' them to slow down? I suggest a simple answer. Their lives are so dominated by technology, unthinkingly adopted and relentlessly pursued, that they're looking for an excuse to slow down. Any excuse. This is not the same as a reason. Once they've found the excuse, they're more relaxed, so they think more and take better pictures. It's not the medium that's slowing them down – it's themselves. There's no 'force' involved. Just a choice they could make with any camera. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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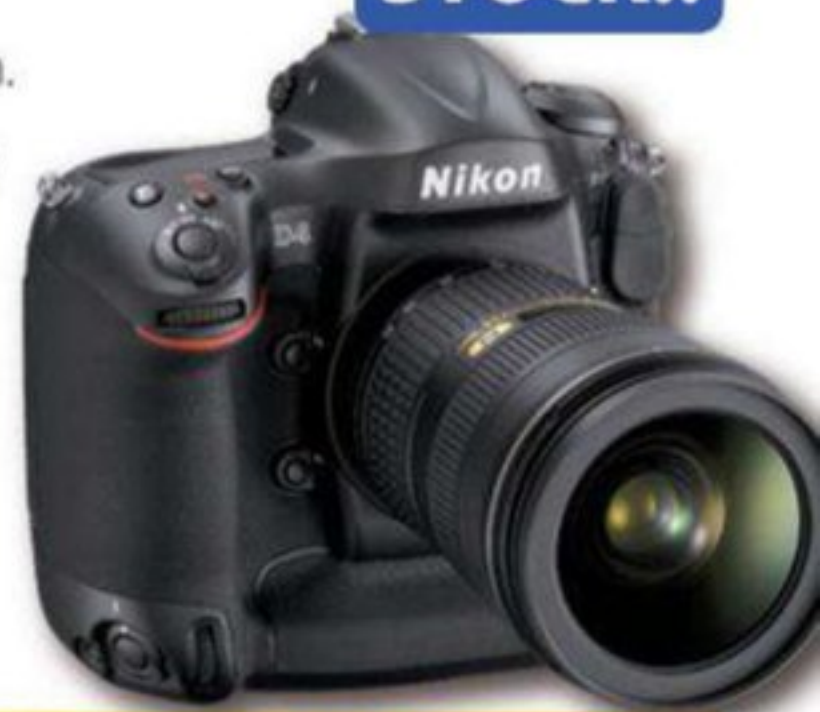
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